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MODERN LANGUAGE NOTES.

Baltimore, January, 1890.

SEPARABLE COMPOUND VERBS IN GERMAN.

The purely mechanical treatment which the so-called separable compound verbs in German are still receiving in some of our most widely used school-grammars makes it seem desirable to discuss their origin and nature somewhat more fully than has been done of late. As a rule, the student is told that in the compound tenses as well as in subordinate clauses the prefix stands before the verb and is written with it as a single word, but in all the other simple tenses "the prefix stands at the end of the sentence." This is then illustrated by the conjugation of *anfangen*: *ich fange an*, etc. It seems to me that the conception of taking a compound verb apart and putting the prefix at the end of the sentence, is one so entirely contrary to the spirit of the language that not even the mind of the beginner should be burdened with it.

The question is whether these so-called compounds should be regarded as compounds at all. Is the relation of adverb to verb in *er ging aus* different from that in *als er ausging*, except that in the latter clause for general syntactical reasons the verb stands at the end? Does the relation of adverb to verb in *als er aus dem hause kam* differ from that in *als er herauskam*, or differ from that in *when he came out* or in *lorsqu'il en sortit*? If so, what is the difference?

The view of these compounds set forth in GRIMM'S 'Grammatik,' ii, pp. 870-921, may be briefly summed up thus: There are in Modern German a number of adverbs, most of them serving also as prepositions, which form with verbs a species of loose compounds—loose enough to be hardly distinguishable from other syntactical combinations like object and verb or adjective and noun, yet often considered and called compounds and written as one word. *Er hat hinaufgeschaut* and *er hat in die höhe geschaut* are essentially the same thing; *hinauf*, in the first sentence, bears to the verb *geschaut* the same relation as in

die höhe in the second. So we cannot look upon compounds like *ansprechen*, *anhalten* as essentially different from such as *freisprechen*, *freihalten* and can consider such compounds only as syntactical combinations, and their orthographic amalgamation as a peculiarity of German spelling. If we go back, however, in the history of the language, we find that the number of these loose compounds decreases and the number of genuine compounds increases; so that when we arrive at the Old High German we find nearly the same condition of things as in the Gothic, which knows no separable compounds at all, adverbs and verbs entering only into genuine composition. From this GRIMM concludes that the German, like the Latin and Greek, had originally only genuine verbal compounds, but that a process of disintegration has taken place: the adverbs were separated from the verbs, placed after the latter, and finally even removed to the end of the sentence. Only six, *durch*, *hinter*, *über*, *um*, *unter*, *wider*, had entered, with some verbs, into such close union in particular significations, that separation was impossible, and they thus started to move in the same direction with those older six, *be*, *ent*, *er*, *ge*, *ver* and *zer*, which have entirely lost their identity as independent words.

The chapter dealing with the order of words, which might have thrown much light on this subject, remained unwritten. Other comprehensive syntactical works published since, like VERNALEKEN'S or ERDMANN'S, have little to offer. Yet GRIMM'S view does not seem altogether satisfactory. For the Middle High German, GRIMM recognizes in the main the same condition of things as we find in Modern German; the adverbs are movable, and their position in the sentence is generally the same as it would be now, making due allowance, of course, for poetical usage. For the Old High German, however, GRIMM claims a more intimate union between adverb and verb: "für das Althochdeutsche wage ich nicht, die mittelhochdeutsche oder gar neuhochdeutsche Lösbarkeit der Partikeln auszusprechen." His reasons are the following:—(1) In many past participles the prefix *gi* is

wanting; (2) in principal clauses the adverb appears more often before the verb, and (3) in subordinate clauses more rarely after the verb, than in Middle High German; (4) in the glosses the verbs are regularly preceded by the adverb.

The absence of the prefix *gi* in a past participle would be conclusive evidence as to the intimate union between adverb and verb; but, as GRIMM admits (p. 888), this absence is really very rare. Again, the order of words in Old High German, in general, was not yet as firmly established as in later periods, so that too much stress should not be laid on the second and third arguments. The fourth argument GRIMM himself admits to be of little importance, since the glosses are not complete sentences and the corresponding Latin compounds made it natural to place the adverbs before the verbs. GRIMM's chief reason for believing in a more intimate union between verb and adverb in Old High German seems to be, after all, the fact of the inseparability of compounds in Gothic, which language he believes represents, in this as well as in other matters, the oldest conditions. But by the side of the Gothic we have the Old Norse, which shows as great a freedom in regard to the position of the adverbs as the Old High German.

But even granted that in a measure the union between adverb and verb was more intimate in the Old High German period than later, it does not seem necessary to assume a subsequent mechanical separation of the elements of compound verbs. The existence of a tendency toward composition must be acknowledged in view of the existence of true compounds like those with *durch*, *hinter*, etc. But the tendency throughout the history of language is one toward amalgamation rather than dissolution. By the side of constructions which favored amalgamation, like *beidu fram gigiengun in iro tagun* (Tat. 2), we find just as frequently constructions like *min quena fram ist gigangan in ira tagun* (ib.); by the side of *inti ūz giengun* (Tat. 166) we find *gieng thō ūz* (Tat. 244). Owing to the growing tendency to put the most direct qualifier of the verb in the most important place, at the end of the sentence, which tendency finally became the

law, the latter constructions became more and more firmly established, and the tendency toward amalgamation of verb and adverb was successfully counteracted. It was only when the verb itself took its place at the end of the sentence that there was any opportunity for a closer union between adverb and verb.

But leaving out of the account the forms in which the adverb is removed from the verb, is it necessary to recognize real composition in the cases in which, according to the regular order of words, the adverb precedes the verb and is commonly written with it as a single word? BRUGMANN ('Vergl. Gr.', ii, 3) maintains that no distinct line can be drawn between a syntactical combination and a compound; he admits only three cases in which composition must necessarily be recognized:—(1) if the ending of the first part of a syntactical combination has been transferred by analogy to a word which could not have this ending in free syntactical use; (2) if, in a compound formed on the model of another, the first part no longer has the ending which was required in the formation of the model-word; (3) if the compound has "mutated" meaning, as in the well-known *bahuvrīhi* compounds *dickkopf*, *langbein*. The first two cases may be classified together under the head of differentiation in form; the third case corresponds to that "semasiological" change which is neither specialization nor generalization, but application of the word to that which is connected with the original idea locally, temporally, or as cause and effect (PAUL, 'Prinzipien,'⁽²⁾ p. 81).

There is no doubt that true composition must be acknowledged in every case of formal differentiation or isolation. Many varieties may be distinguished. Phonological differentiation may range from a slight variation from the regular form, as in *sonntag*, *kronprinz*, to complete loss of the identity of both elements, as in *heuer*, *messer*. This species of differentiation, however, is often due to peculiar phonetic conditions favorable to formal changes, as in *hiu jâru* > *hiuru* > *hiure* > *heuer*, to which in this and many other cases must be added the disuse of one or both of the elements as independent words; the absence of phonetic differentiation does not, therefore, necessarily

militerate against the character of the word-combination as a true compound. Morphological differentiation may be observed in words like *edelmann*, *frauendienst* (M. H. G. *ein edel man*, *vrouwen dienst*), in which the first word appears in a form which it had in the original syntactical combination, but which, according to present usage, it cannot have in such combination. In later periods many new words have been formed upon such models; also many words have, by analogy, received endings not originally belonging to them, e. g. *hoffnungsvoll*. Finally, syntactical differentiation is found in compounds which, aside from the phonetic and morphological condition of the elements, cannot be dissolved into ordinary syntactical combinations, e. g. *der störenfried*, *das stelldichein*. To this class belong, from the standpoint of Modern German, those numerous compounds in which a noun is qualified by another noun not in the genitive case, e. g. *hausthür*, *bleistift*; also many compound nouns the first element of which is an adverb and which, of course, have arisen under the influence of the corresponding verbs, e. g. *annahme*, *vollziehung*.

It will be observed that the so-called separable compound verbs exhibit no species of formal differentiation. Their elements always appear singly in the same condition as when they are written as one word; and there is no syntactical differentiation, because the juxtaposition of adverb and verb is one of the most common syntactical combinations. The true compounds, however, with *durch*, etc., exhibit the important morphological differentiation of the absence of the prefix *ge-* in the past participle. There is only one element of form which has not yet been considered, viz., that of accent. It is sometimes said that a common principal accent is an indication of composition; but the accent is the same in *in die höhe springen* as in *aufspringen*, the same in *grillen fangen* as in *anfangen*; yet no one would think of making compounds of the former of these combinations. On the other hand, the position of the accent on the radical syllable of all true verbal compounds marks them at once as of a nature different from that of the so-called separable compounds, which bear the accent on the qualifier of the verb.

It remains to be seen how far differentiation

in meaning affects the character of these compounds. All true noun-compounds exhibit at least some degree of such differentiation, though it may be slight; to test this proposition one need only substitute for these compounds syntactical combinations of their elements; very amusing results will be obtained. Now it will be found that, generally, in a true noun-compound the first element is used in an abstract sense,* no matter whether the compound as a whole is used in an abstract or concrete sense. Compare *goldschmied*, *halsband*, *schuhmacher*, *bücherschrank*. A concrete sense of the first element may be, but need not be, implied in the concrete sense in which the whole compound is used; compare *der königssohn* and *der sohn des königs*. Of course, words used exclusively or generally in a concrete sense are used in that sense also in compounds, e. g., *der gottesdienst*, *die jetztzeit*; but words admitting of an abstract sense are in compounds generally used in that sense only; e. g., for *der tag des Herrn*, "the Lord's day," we cannot substitute the compound *der Herrentag*.

If we were permitted to apply this principle to verbs as well as nouns it would appear that verbs tend to amalgamate and form compounds with their qualifiers in the same measure as the latter are capable of being used, and are used, in an abstract sense, or, in other words, in the same measure as they divest themselves of their relations to time and place. Thus, e. g., in the expression *er ist heruntergekommen*, in the sense of "he has come down here," the connection between adverb and verb is felt to be less intimate than in the same expression used in the sense of "he has declined," "has lost his dignity"; in the former case the adverb *herunter* has a much stronger demonstrative force, is used in a more concrete sense than in the latter. It would appear, then, as though in the cases in which the qualifier of the verb is used in a concrete sense there could be no differentiation in meaning, hence there seems to be no reason whatever for assuming composition. It is absurd, therefore, to recognize graphically

* "Abstract" and "concrete" are used here in the sense in which PAUL uses them ('Prinzipien,' p. 66), not in their ordinary acceptance, as when we speak of "abstract" and "concrete" nouns.

as a compound a syntactical combination the first element of which is used in the most concrete sense of which it is capable, e. g., *er eille fort,—als er forteilte*. On the other hand, if we compare the two phrases *ein pferd halten* 'hold a horse,' and *haus halten* 'keep house,' it is clear that, aside from the difference in the meaning of the verb, in the first the object is used in a concrete sense, hence no composition can be felt; in the second, the object is used in an abstract sense, and there is a certain justice in considering the phrase as a compound. Between the two types certain transition stages may be recognized, according as the qualifier is used in a more or less concrete or abstract sense; e. g., between the two phrases mentioned we may insert the expression *pferde halten* "keep horses"; here we still have to do with real horses, and parallel expressions like *hunde halten*, *kühe halten* tend to maintain the independence of the verb from the qualifier; but *haus halten* may be used without reference to a house, and there are no equally common parallel expressions tending to keep alive the feeling for the independent existence of the verb in this sense.

In the same degree, then, as the qualifier is used in a more abstract sense and divests itself of its relations to time and place, it becomes more closely attached to the verb and the two tend to be felt as a compound. To say, however, that they *tend* to be felt as a compound is as far as we can go; for, certainly, the conditions are the same in many other idiomatic expressions which no one would ever think of regarding as compounds.

With the adverbs of time and place, the distinction between their use in an abstract or concrete sense is particularly apparent, and hence their capacity for close union with the verb and subsequent differentiation in meaning. This differentiation in meaning is a much more common feature than we are inclined to think at first sight, and is shared even by such apparently very simple expressions as *ausgehen*, *ankommen*. This has led to the frequent use of the demonstrative particles *her*, *hin*, *da* in connection with these adverbs of time and place to mark distinctly their concrete sense: but they in their turn have, in many cases, come to be used in an

abstract sense and new compounds have resulted; compare the above-mentioned *herunterkommen*, *hervorheben*, etc.

In many cases the differentiation in meaning has gone so far that differentiation in form would probably have resulted if the syntactical conditions had favored it; that is, if in every case the qualifier had stood before the verb. The cases in which such differentiation has apparently taken place are deceptive; e. g., *handhaben* (*handhabe*, *gehandhabt*) is not a compound verb, but a verb derived from a compound noun; similarly *ratschlagen*, etc.

But even granted the greatest possible differentiation in meaning, there is no cogent reason for classifying these combinations of object and verb, or adverb and verb, as compounds. They do not differ in any essential point from such idioms as *klein begeben*, *kurz angebunden*, *schön thun*, *sich breit machen*, *rede stehn*, *anstoss nehmen*, and hundreds of others. Where is the line to be drawn? Since it is the custom to separate the words in written speech, although the elements of living speech are not phonetically disconnected, it would certainly seem more consistent to write *hinaus gegangen* than *hinausgegangen*. But whatever traditional orthography may demand—and this is only one of the minor inconsistencies of traditional spelling—the student, and especially the beginner, should be informed at once in regard to the true nature of these so-called compounds. The too common method of treating these combinations of a verb and a qualifier as a sort of mechanical toy which may be put together, or taken apart, and one part put here in the sentence and another there, has grown out of the too great prominence accorded by the grammarians to the infinitive, from which, according to a prevailing notion, the other forms of the verb are derived. Out of a thousand speakers, not one ever connects in his mind *er fängt zu arbeiten an* with *anfangen*. The student should be taught to put verb and adverb in their proper places in the sentence; he should then be told that when the verb stands at the end of the sentence, the adverb immediately preceding it is often, in writing, attached to it, as it always is in the spoken language; he should then be told that since the infinitive

generally stands in the sentence in a place where the adverb precedes it and is, therefore, attached to it, and since verbs are enumerated in the dictionary under their infinitives, he will find most verbal idioms in the dictionary as compounds. Such an explanation would be in accordance with the present *sprachgefühl* of the people, and also in accordance with the history of the phenomenon. He should not be told, however, that in the simple tenses the prefix of the verb stands at the end of the sentence. The idea of a prefix at the end of the sentence is an absurdity which, if it is not realized by the teacher, is certainly appreciated by the boys. The spirit of the history of the language should never be violated even in the most elementary teaching.

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THE HOUSE OF SLEEP:—A STUDY IN COMPARATIVE LITERATURE.

One of the most beautiful episodes in the First Book of the 'Faerie Queene' is the description of the visit made by Archimago's messenger to the House of Sleep. That this description was not absolutely original with SPENSER would be immediately suspected by any reader who possessed the slightest acquaintance with ancient mythology, and has in fact often been noticed by commentators. I am not aware, however, that any one has brought together the chief passages from those predecessors of SPENSER with whom he may be reasonably supposed to have been acquainted, with a view to determining, for the student of English Literature, the extent of SPENSER'S dependence, and the amount and character of his originality in this instance. This I have sought to do, with only so much comment as shall enable the student to use for himself the material provided.

The basis of comparison will naturally be the Spenserian passage:

He, making speedy way through spersed ayre,
And through the world of waters wide and deepe,
To Morpheus house doth hastily repaire.
Amid the bowels of the earth full steepe,
And low, where dawning day doth never peepe,
His dwelling is; there Tethys his wet bed

Doth ever wash, and Cynthia still doth steepe
In silver dew his ever-drouping hed,
Whiles sad Night over him her mantle black doth
spread.

Whose double gates he findeth locked fast,
The one faire fram'd of burnisht Ivory,
The other all with silver overcast;
And wakeful dogges before them farre doe lye,
Watching to banish Care their enemy,
Who oft is wont to trouble gentle Sleepe.
By them the Sprite doth passe in quietly,
And unto Morpheus comes, whom drowned deepe
In drowsie fit he findes: of nothing he takes keepe.

And more to lulle him in his slumber soft,
A trickling streame from high rocke tumbling downe,
And ever-drizling raine upon the loft,
Mixt with a murmuring winde, much like the sowne
Of swarming Bees, did cast him in a swowne:
No other noyse, nor peoples troublous cries,
As still are wont t' annoy the walled towne,
Might there be heard: but carelesse Quiet lyes
Wrapt in eternall silence farre from enemyes.

The messenger approaching to him spake,
But his waste wordes returnd to him in vaine:
So sound he slept, that nought mought him awake.
Then rudely he him thrust, and pusht with paine,
Whereat he gan to stretch; but he againe
Shooke him so hard, that forced him to speake.
As one then in a dreame, whose dryer braine
Is tost with troubled sights and fancies weake,
He mumbled soft, but would not all his silence breake.

The Sprite then gan more boldly him to wake,
And threatned unto him the dreaded name
Of Hecate: whereat he gan to quake,
And, lifting up his lompish head, with blame
Halfe angrie asked him, for what he came.
"Hither" (quoth he) "me Archimago sent,
He that the stubborne Sprites can wisely tame,
He bids thee to him send for his intent
A fit false dreame, that can delude the sleepers sent."

The God obeyde; and, calling forth straightway,
A diverse Dreame out of his prison darke,
Delivered it to him, and downe did lay
His heavie head, devoide of careful carke;
Whose sences all were straight benumbd and starke.
He, backe returning by the Yvorie dore,
Remounted up as light as chearefull Larke;
And on his litle winges the dreame he bore
In hast unto his Lord, where he him left afore.

Who all this while, with charmes and hidden artes,
Had made a Lady of that other Spright,
And fram'd of liquid ayre her tender partes,
So lively, and so like in all mens sight,
That weaker sence it could have ravisht quight:

The maker selfe, for all his wondrous witt,
Was nigh beguiled with so goodly sight.
Her all in white he clad, and over it
Cast a black stole, most like to seeme for Una fit.

Now, when that ydle dreame was to him brought,
Uto that Elfin knight he bad him fly,
Where he slept soundly void of evill thought,
And with false shewes abuse his fantasy,
In sort as he him schooled privily:
And that new creature, borne without her dew,
Full of the makers guyle, with usage sly
He taught to imitate that Lady trew,
Whose semblance she did carrie under feigned hew.*

Since we know that SPENSER was largely indebted to ARIOSTO, we turn next to the author of the 'Orlando Furioso':

In blest Arabia lies a pleasant vale,
Removed from village and from city's reach.
By two fair hills o'ershadowed is the dale,
And full of ancient fir and sturdy beech.
Thither the circling sun without avail
Conveys the cheerful daylight: for no breach
The rays can make through boughs spread thickly
round;
And it is here a cave runs under ground.

Beneath the shadow of this forest deep,
Into the rock there runs a grotto wide.
Here wildly wandering, ivy-suckers creep,
About the cavern's entrance multiplied.
Harbored within this grot lies heavy Sleep.
Ease, corpulent and gross, upon *this* side,
Upon *that*, Sloth, on earth has made her seat;
Who cannot go, and hardly keeps her feet.

Mindless Oblivion at the gate is found,
Who lets none enter, and agnizes none;
Nor message hears or bears, and from that ground
Without distinction chases every one;
While Silence plays the scout and walks his round,
Equipt with shoes of felt and mantle brown,
And motions from a distance all who meet
Him on his circuit, from the dim retreat.

The angel him approaches quietly,
And, "'Tis God's bidding" (whispers in his ear)
"That thou Rinaldo and his company,
Brought in his sovereign's aid, to Paris steer:
But that thou do the deed so silently,
That not a Saracen their cry shall hear;
So that their army come upon the foe,
Ere he from Fame of their arrival know."

Silence to him no otherwise replied
Than signing with his head that he obeyed:

*SPENSER, 'Faerie Queene,' 1, 1: 39-46.

(And took his post behind the heavenly guide)
Both at one flight to Picardy conveyed.
The angel moved those bands of valor tried,
And short to them a tedious distance made:
Whom he to Paris safe transports; while none
Is conscious that a miracle is done.

Silence the advancing troop kept skirting round,
In front, and flank, and rear of the array;
Above the band he spread a mist profound,
And everywhere beside 'twas lightsome day;
Nor through the impeding fog the shrilling sound
Of horn was heard, without, or trumpet's bray,
He next the hostile paynims went to find,
And with I know not what made deaf and blind.†

A distinguished Italian predecessor of ARIOSTO was POLITIAN (POLIZIANO), from whose poem, 'The Tournament,' I have made the subjoined translation:

"Then she (Venus) called Pasithea, the spouse of Sleep, one of the sister Graces, but more famous and far more beautiful than the others, and said: 'Hasten, gracious Nymph, sprightly and nimble one; find thy consort, and cause him to show the goodly Julius such a vision as shall induce him to appear in the pleasant field.' Thus she spake, and straightway the prudent Nymph sped through the clear air; on wings that made no sound she flew, and more quickly than the lightning flashes she found him, where he was accompanying the chariot of Night. Around him the air was full of Dreams, various in form and strange of bearing, and even the rivers and the winds were hushed at his silent approach. When the Nymph appeared before his heavy eyes, she opened them with the lightning of a smile; every cloud vanished from his eyelids, for the might of her splendor would not suffer them to remain. The whole company of the Dreams presented themselves to her in their phantasmal shapes, and uncovered their faces; but she, choosing Morpheus from among the rest, besought him of Sleep, and forthwith departed. As she took leave, he scarcely was able to raise his eyelids, already weighed down with slumber. She cleaves the air on wings that move not, and returns to the Goddess with joyful heart."‡

†ARIOSTO, 'Orlando Furioso' (ROSE's translation), 14: 92-97.

‡POLITIAN, 'La Giostra,' 2: 22-25.

As SPENSER acknowledged himself to be a poetical disciple of CHAUCER, we should naturally turn next to the latter, in tracing backward the chronological order :

Whan he was come, she bad him thus,
 "Go bet," quod Iuno, "to Morpheus,
 Thou knowest him wel, the god of slepe;
 Now understand wel, and tak kepe.
 Sey thus on my halfe, that he
 Go faste into the grete see,
 And bid him that, on alle thing,
 He take up Seys body the king,
 That lyth ful pale and nothing rody,
 Bid him crepe into the body,
 And do it goon to Alcyone
 The quene, ther she lyth alone,
 And shewe her shortly, hit is no nay,
 How hit was dreynt this other day;
 And do the body speke so
 Right as hit woned was to do,
 The whyles that hit was on lyve.
 Go now faste, and hy thee blyve!"

This messenger took leve and wente
 Upon his way, and never stente
 Til he com to the derke valeye
 That stant bytwene roches tweye,
 Ther never yet grew corn ne gras,
 Ne tree, ne nothing that ought was,
 Beste, ne man, ne nothing elles,
 Save ther were a fewe welles
 Came renning fro the clifflis adoun,
 That made a dedly sleping soun,
 And ronnen doun right by a cave
 That was under a rokke ygrave
 Amid the valey, wonder depe.
 Ther thise goddes laye and slepe,
 Morpheus, and Eclympasteyre,
 That was the god of slepes heyre,
 That slepe and did non other werk.

This cave was also as derk
 As helle pit overal aboute;
 They had good leyser for to route
 To envye, who might slepe beste;
 Some henge her chin upon her breste
 And slepe upright, her hed yhed.
 And some laye naked in her ere,
 And slepe whyles the dayes laste.

This messenger com flying faste,
 Tnd cryed, "O ho! awak anon!"
 Hit was for noght; ther herde him non.
 "Awak!" quod he, "who is lyth there?"
 And blew his horn right in her ere,
 And cryed "awaketh!" wonder hye.
 This god of slepe, with his oon yē

Cast up, axed, "who clepeth there?"
 "Hit am I," quod this messagere;
 "Iuno bad thou shuldest goon"—
 And tolde him what he shulde doon
 As I have told yow heretofore;
 Hit is no nede reherse hit more;
 And wente his wey, whan he had sayd.

Anon this god of slepe abrayd
 Out of his slepe, and gan to goon,
 And did as he had bede him doon.*

But at my ginning, trusteth wel,
 I wol make invocacioun,
 With special devocioun,
 Unto the god of slepe anon,
 That dwelleth in a cave of stoon
 Upon a stream that comth fro Lete,
 That is a flood of helle unswete;
 Besyde a folk men clepe Cimerie,
 Ther slepeth ay this god unmerie
 With his slepy thousand sones
 That alway for to slepe her wone is—
 And to this god, that I of rede,
 Preye I that he wolde me spede
 My sweven for to telle aright,
 If every dreem stonde in his might.†

CHAUCER frequently mentions STATIUS as one of his favorite authors, and we should be justified in assuming an acquaintance with his 'Thebaid' by the other poets already cited :

Far on the confines of the western main,
 Where Ethiopia bounds her wide domain,
 There stands a grove, that casts a shade afar,
 Impenetrable to the brightest star,
 Beneath whose hollow rocks a cave descends
 Of depth immense, and in the mountain ends.
 Here all-disposing Nature fixed the abode
 Of Somnus, and secured the drowsy god.
 Sloth, who scarce knows an interval from sleep,
 Rest motionless, and dark Oblivion keep
 Eternal sentry at the gloomy gate:
 There listless Ease and awful Silence sate
 With close-contracted wings, and, still as Death,
 Repel the winds, and hush each murmur's breath:
 No rustling foliage here is heard to move,
 No feathered songsters warble through the grove;
 No lightnings glare, no crashing thunders roar,
 No foamy waves, rebounding from the shore.
 The neighboring stream along the valley glides,
 And rolls between the rocks his noiseless tides,
 The sable herds and flocks from food abstain,
 Or only graze, recumbent on the plain:
 Nor stops the infection here, but spreads around,

*CHAUCER, 'Book of the Duchesse,' 135-194.

†CHAUCER, 'House of Fame,' 1: 66-80.

And withers herbs just springing from the ground.
 Within, 'a thousand statues of the god
 Were graved by Vulcan. Here was seen to nod
 Pleasure, with overacted joys oppressed,
 And healthful toil, ne'er physicked into rest.
 There Love from amorous cares a respite stole,
 And Bacchus snored o'er a half-finished bowl.
 Deep, deep within, Death, his half-brother, lies,
 His face was void of terror, closed his eyes.
 Beneath the dew-bespangled cavern lay
 The god himself, and dozed his cares away.
 The roof was verdant; his own poppies spread
 A carpet soft, and swelled the rising bed.
 His mouth, half-shut, breathes soporific steams,
 And his warm vests exhale the vapory streams.
 One hand sustains his head; the horn drops down
 Unheeded, from his other torpid grown.
 A thousand various dreams attend their chief,
 Truths mixed with falsehood, joys alloyed with grief:
 The sons of darkness these, and night's black hosts,
 On earth they lie, or cleave to beams and posts.
 Some slender glimmerings faintly shine between,
 And serve to make the gloom more clearly seen.
 Here, poised on equal pinions, Iris flies,
 And draws a thousand colors from the skies.
 At her approach the woods, the vales below
 Smile, and reflect the radiance of her bow:
 While the dark dome, struck by her glittering zone,
 Bursts into light, and splendors not its own.
 Still proof against the irradiating gleams
 And heavenly voice, the sluggish godhead dreams,
 Till with fresh light she strengthened every ray,
 And in his eyes infused the golden day:
 Then scarce awake, and half unclosed his eyes,
 He lifts his head. The showery goddess cries:
 "O Somnus, gentlest of the powers above,
 At Juno's suit, the sister-queen of Jove,
 On Thebes thy soporific arts employ,
 Who, flushed with conquest and unruly joy,
 The Grecian trench beleaguer, disobey
 Thy just commands, and Night's alternate sway.
 Grant her request then, snatch the time to please
 That rarely comes, and wrathful Jove appease
 By means of Juno's interceding aid."—
 This mandate given, the many-colored maid
 Ceased not, but, lest she give her charge in vain,
 Thrice shook him, and repeats it o'er again.
 Thus importuned the power of slumbers nods
 Assent. The fair attendant of the gods,
 Clogged with thick vapors, quits the dark domain,
 And points her rays, grown blunt with frequent rain.
 He too called forth his speed and active powers,
 With blustering winds disturbed the peaceful hours,
 And spreads his mantle out, contracted, bent,
 And stiffened with the freezing element;
 Then, bending through the skies his silent flight,
 O'erhangs the Tyrian plains from Heaven's mid-
 height.*

*STATIUS, 'Thebaid' (LEWIS' translation), 10:84-140.

Among the Augustan authors whom STATIUS sought to emulate must be reckoned OVID, whose description of the visit of Iris to the House of Sleep is, therefore, to be included in our collection of parallel passages:

"Iris assumes a garment of a thousand colors, and, marking the heavens with her curving arch, she repairs, as bidden, to the abode of king Sleep, concealed beneath a rock.

There is near the Cimmerians a cave with a long recess, a hollowed mountain, the home and the habitation of slothful Sleep, into which the Sun, whether rising, or in his mid course, or setting, can never come. Fogs mingled with darkness are exhaled from the ground, and it is a twilight with a dubious light. No wakeful bird, with the notes of his crested features, there calls forth the morn; nor do the watchful dogs, or the geese more sagacious than the dogs, break the silence with their voices. No wild beasts, no cattle, no boughs waving with the breeze, no loud outbursts of the human voice, there make any sound; mute Rest has there her abode. But from the bottom of the rock runs a stream, the waters of Lethe, through which the rivulet, trickling with a murmuring noise amid the sounding pebbles, invites sleep. Before the doors of the cavern poppies bloom in abundance and innumerable herbs, from the juice of which the humid night gathiers sleep, and spreads it over the darkened Earth. There is no door in the whole dwelling to make a noise by the turning of the hinges; no porter at the entrance. But in the middle is a couch raised high upon black ebony, stuffed with feathers, of a dark color, concealed by a dark coverlet; on which the God himself lies, his limbs dissolved in sloth. Around him lie in every direction, imitating divers shapes, unsubstantial dreams as many as the harvest bears ears of corn, the wood green leaves, the shore the sands thrown up. Into this, soon as the maiden had entered, and had put aside with her hands the visions that were in her way, the sacred house shone with the splendor of her garment, and the God, with difficulty lifting up his eyes sunk in languid sloth, again and again relapsing and striking the upper part of his breast with his nodding chin, at last aroused himself from his dozing; and, raised on his elbow, he inquired why she had come; for he knew who she was.

But she replied, 'Sleep, thou repose of all things; Sleep, thou gentlest of the Deities; thou peace of the mind, from which care flies, who dost soothe the hearts of men, wearied with the toils of the day, and refittest them for labor, command a vision that resembles in similitude the real shape, to go to Halcyone in Herculean Trachyn, in the form of the king, and to assume the form of one that has suffered shipwreck. Juno commands this.' After Iris had executed her commission she departed; for she could no longer endure the effects of the vapor; and, as soon as she perceived sleep creeping over her limbs, she took to flight, and departed along the bow by which she had come just before.

But Father Sleep out of the multitude of his thousand sons raises Morpheus, a skilful artist and an imitator of any human shape. No one more dexterously than he mimics the gait, and the countenance, and the mode of speaking; he adds the dress too, and the words most commonly used by any one. But he imitates men only; for another one becomes a wild beast, becomes a 'bird, or becomes a serpent with its lengthened body; this one the Gods above call Icelos; the tribe of mortals, Phobetor. There is likewise a third, master of a different art, called Phantasos: he cleverly changes himself into earth, and stone, and water, and a tree, and all those things which are destitute of life. These are wont by night to show their features to kings and to generals, while others wander amid the people and the commonalty. These, Sleep, the aged God, passes by, and selects Morpheus alone from all his brothers, to execute the commands of the daughter of Thaumas; and again he both drops his head, sunk in languid drowsiness, and shrinks back within the lofty couch.

Morpheus flies through the dark with wings that make no noise, and in a short space of intervening time arrives at the Haemonian city."^{*}

OID, whatever intermediaries there may have been between the two, points back to HOMER, for the main outlines of the descrip-

^{*}OVID, 'Metamorphoses' (RILEY's translation, with slight changes), 11: 590-650.

tion to the Iliad, and, for the region assigned, to the Odyssey:

"Then the daughter of Zeus, Aphrodite, went to her house, and Hera, rushing down, left the peak of Olympus, and touched on Pieria and pleasant Emathia, and sped over the snowy hills of the Thracian horsemen, even over the topmost crests, nor grazed the ground with her feet, and from Athos she fared across the foaming sea, and came to Lemnos, the city of godlike Thoas. There she met Sleep, the brother of Death, and clasped her hand in his, and spake and called him by name: 'Sleep, lord of all gods and of all men, if ever thou didst hear my word, obey me again even now, and I will be grateful to thee always. Lull me, I pray thee, the shining eyes of Zeus beneath his brows, so soon as I have laid me down by him in love. And gifts I will give to thee, even a fair throne, imperishable for ever, a golden throne, that Hephaistos the lame, mine own child, shall fashion skilfully, and will set beneath it a footstool for the feet, for thee to set thy shining feet upon, when thou art at a festival.'

Then sweet Sleep answered her and said: 'Hera, goddess and queen, daughter of mighty Kronos, another of the eternal gods might I lightly lull to slumber, yea, were it the streams of Okeanos himself that is the father of them all. But to Zeus the son of Kronos might I not draw near, nor lull him to slumber, unless himself commanded it. For ere now did a behest of thine teach me a lesson, on the day when that famed high-hearted son of Zeus sailed from Ilios, when he had sacked the city of the Trojans. Then verily I lulled the soul of aegis-bearing Zeus, with my sweet influence poured about him, and thou didst contrive evil against him in thy heart, and didst rouse over the sea the blasts of violent winds, and Herakles thou then didst bear to well-peopled Kos, far from all his friends. But Zeus, when he awakened, was wrathful, and dashed the gods about his mansion, and me above all he sought, and he would have cast me from the upper air to perish in the deep, if Night had not saved me, Night, that subdues both gods and men. To her I came as a suppliant in my flight, and he ceased from pursuing, wrathful as he was, for he was in

awe of doing aught displeasing to swift Night. And now again thou biddest me accomplish this other task that may not be accomplished.'

Then the ox-eyed lady Hera answered him again: 'Sleep, wherefore dost thou consider these things in thy heart? dost thou deem that Zeus of the far-borne voice will succour the Trojans even as he was wroth for the sake of Herakles, his own child? Nay come, and I will give thee one of the younger of the Graces, to wed and to be called thy wife, even Pasithea, that ever thou longest for all thy days.'

So she spake, and Sleep was glad, and answered and said: 'Come now, swear to me by the inviolable water of Styx, and with one of thy hands grasp the fertile earth, and with the other the shining sea, that all may be witnesses to us, even all the gods below that are with Kronos, that verily thou wilt give me one of the younger of the Graces, even Pasithea, that myself do long for all my days.'

So spake he, nor did she disobey, the white-armed goddess Hera; she swore as he bade her, and called all the gods by name, even those below Tartaros that are called Titans. But when she had sworn and ended that oath, the twain left the citadel of Lemnos, and of Imbros, clothed on in mist, and swiftly they accomplished the way. To many-fountained Ida they came, the mother of wild beasts, to Lekton, where first thy left the sea, and they twain fared above the dry land, and the top-most forest waved beneath their feet. There Sleep halted, ere the eyes of Zeus beheld him, and alighted on a tall pine tree, the loftiest pine that then in all Ida rose through the near to the upper air. Therein sat he, hidden by the branches of the pine, in the likeness of the shrill bird that on the mountains the gods call *chalkis*, but men *kymindis*."*

"She came to the limits of the world, to the deep-flowing Oceanus. There is the land and the city of the Cimmerians, shrouded in mist and cloud, and never does the shining sun look down on them with his rays, neither when he climbs up the starry heavens, nor when again he turns earthward from the firmament, but deadly night is outspread over miserable mortals."†

* *Iliad* (LANG, LEAF, and MYERS' translation), 14: 224-291.

† *Odyssey* (BUTCHER and LANG's translation), 11: 13-19.

Finally, for the reference to the twin portals of Sleep in SPENSER we must consult VIRGIL and HOMER:

"Twofold are the gates of Sleep; whereof the one is said to be of horn, by which an easy exit is granted to the visions of truth; the other glittering with the polished whiteness of ivory: but false the dreams the Powers below send to the world above."‡

"Twain are the gates of shadowy dreams, the one is fashioned of horn and one of ivory. Such dreams as pass through the portals of sawn ivory are deceitful, and bear tidings that are unfulfilled. But the dreams that come forth through the gates of polished horn bring a true issue, whosoever of mortals beholds them."*

Upon the foregoing quotations we should now be ready to ask questions which might enable us to determine, at least roughly and approximately, the relative originality and poetic skill of the several authors. The appended questions may serve as specimens of a larger number, and suggest a mode of literary study which might well be employed to supplement others in more common use:

1. In those poems where messengers are named, who are these respective messengers?
2. At whose command do they go in each instance?
3. In what manner is Sleep addressed by the various messengers?
4. What arguments are employed to overcome his indecision or sloth?
5. Which description is the most plastic?
6. Which the most lively and dramatic?
7. Which owes most to melodic suggestiveness? (This of course cannot be decided absolutely without reference to the originals).
8. Which contains the most beautiful apostrophe?
9. Which contains the greatest abundance of pictorial detail?
10. Which, after HOMER, seems most original?
11. What new characters are introduced by the successive poets, or what earlier ones are dropped? What is the probable reason in each case?

‡ VIRGIL, *Æneid* (LONSDALE and LEE's translation), 6: 893-6.

* *Odyssey* (BUTCHER and LANG's translation), 19: 562-7.

12. Whence did SPENSER derive the suggestion of the first two lines of the third stanza here quoted (I. I. 41)?

13. What especially felicitous phrases or lines may be noted in any of the quotations?

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POSTSCRIPT TO THE "ELIZABETH-
AN INVOCATION TO SLEEP."

There was a simultaneousness in the advance of the literary Elizabethans that now and again strikes one with new force, as if it were a fresh discovery. I have been reminded of this simultaneousness in comparing the stanzas on Sleep in SACKVILLE'S 'Induction of The Mirror for Magistrates' with the translation from SENECA quoted in MOD. LANG. NOTES for December, 1889. The second stanza is little more than a translation from SENECA, but made with much more technical skill and poetic feeling than were at the command of HEYWOOD at this time:

The body's rest, the quiet of the heart,
The travail's ease, the still night's fear was he,
And of our life on earth the better part:
Reaver of sight, and yet in whom we see
Things oft that tide, and oft that never be:
Without respect, esteeming equally
King Croesus' pomp and Iru's poverty.

When we remember that HEYWOOD'S translation was made in 1561, and that the Induction was written between 1557 and 1563, the surprising correspondence of the third line above with HEYWOOD'S

Of all the life of man the better part
becomes still more surprising, however naturally either might occur to a poet as the translation of

Pars humanae melior vitae.

In any discussion of the ultimate sources of the Elizabethan invocations to Sleep the passage from the 'Orestes' of EURIPIDES ought not to be overlooked (II. 211-4), which is thus translated by POTTER:

O gentle Sleep, whose lenient power thus soothes
Disease and pain, how sweet thy visit to me,
Who wanted thy soft aid! Blessing divine,
That to the wretched givest wished repose,
Steeping their senses in forgetfulness!

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LES POÈTES FRANÇAIS DE NOS
JOURS.—FRANÇOIS COPPÉE.

La première chose qui frappe l'acheteur d'un volume de COPPÉE c'est le nombre immense des éditions publiées. Donc, en dépit de l'indifférence générale du public pour la poésie, M. COPPÉE est lu; et alors que les vers de M. LECONTE DE LISLE se vendent à peine, ceux de M. COPPÉE sont populaires au suprême degré.

Quelle est la cause de cet éclatant succès? C'est que tandis que celui-là, avec ses sujets tirés des mythologies et des légendes de tous les pays, ne s'adresse qu'à un petit nombre de lettrés capables de le comprendre et de l'admirer, celui-ci par ses sujets populaires s'adresse à la grande masse des lecteurs.

Est-ce à dire pour cela que les vers de notre poète soient à dédaigner? Bien loin de là, car même dans le traitement des sujets les plus ordinaires il lui arrive quelquefois de s'élever à de grandes hauteurs.

Qui n'a dans ses souvenirs d'il y a quinze ans ce charmant poème intitulé "Le Vieux soulier"?—Par une tiède après-midi du mois de mai le poète se promène le long d'une rivière admirant les fleurs qui croissent sur ses bords et écoutant les oiseaux qui chantent dans les arbres et au haut des cieux, tout-à-coup sa rêverie est rompue par la vue d'un vieux soulier gisant là sur la rive au milieu du gazon et des boutons d'or:

"C'était un vieux soulier.....
Laid comme la misère et sinistre comme elle";

et voilà qu'entraîné par cette idée de la misère le poète se met à *philosopher* et à suivre en imagination les innombrables péripéties de l'odyssée du vieux soulier: il le voit d'abord au pied d'un soldat, puis porté par un rôdeur et peut-être enfin son dernier propriétaire l'att-il laissé sur la rive du fleuve avant de chercher dans ses eaux profondes la quiétude du sommeil éternel. Et alors il en vient à penser:

"Que le monde est rempli de vice et de misère,
Et que ceux dont les pieds saignent sur les chemins,
O malheur! sont bien pr's d'ensanglanter leurs mains."

Mais tandis qu'emporté par cet accès de désespérance il se sent une violente tentation de maudire l'humanité toute entière, voici que la vue d'une fleur qui s'est mise à pousser dans

la chaussure abandonnée vient complètement changer le cours de ses idées :

"Mais qu'est-ce que cela peut faire à la nature ?
Voyez, il disparaît sous l'herbe des sillons ;
Hideux, il ne fait pas horreur aux papillons ;
La terre le reprend ; il verdît sous la mousse,
Et dans le vieux soulier une fleur des champs pousse."

Voyons maintenant notre poète dans un genre tout-à-fait différent. Dans la pièce qui précède, il semble avoir voulu mettre en poésie et rendre belle une chose repoussante en elle-même, car quoi de plus hideux qu'un vieux soulier que "Le pied ne quitte pas, mais qui quitte le pied" ? Écoutons-le raconter la promenade d'un couple d'amoureux aux Champs-Élysées en hiver. Ils marchent gais et alertes et voici qu'une fillette vient leur offrir des violettes :

"En souriant avec ce sourire qui toussé,
Et c'était monstrueux cette enfant de sept ans
Qui mourait de l'hiver en offrant le printemps."

Est-il possible de décrire plus élégamment la petite bouquetière ? tout y est : son air maladif, ses fleurs et la saison ; n'est-ce pas que l'image des figures est parfait et que ces quelques vers ont tout l'air d'une trouvaille de génie ?

Ouvrons maintenant "Le Passant," ce charmant petit acte qui a eu tant de succès. Quand Sylvia demande à Zanetto, le chanteur italien, où il couche quand aucune maison ne s'ouvre pour le recevoir,

".....à la belle étoile.....dit-il,
Auberge du Bon Dieu qui fait toujours crédit."

C'est tout simplement délicieux.

Et autre part, dans les "Intimités," quand il nous dépeint un enfant gâté il nous dit :

"Il se mourra du mal des enfants trop aimés."

Et plus loin quand il nous veut décrire les souvenirs et les remords qui ne nous abandonnent jamais :

"... Pour les souvenirs il n'est pas de Léthé, ...
Car les vieux remords sont exacts et fidèles
Ainsi que la marée et que les hirondelles."

Si j'avais à qualifier M. COPPÉE, je l'appellerais volontiers "le poète de l'image et des sentiments," car personne n'a plus que lui réussi à donner la vie aux descriptions. Si, comme on l'a dit, M. LECONTE DE LISLE ne parle pas à l'âme, M. COPPÉE n'a certainement pas à encourir le même reproche, et à ceux qui en douteraient je ne pourrais que dire :

lisez "Le Luthier de Crémone" et vous changerez d'opinion.—Je ne sais rien au monde de plus délicieusement sentimental que cette petite comédie ; et l'apostrophe de Filippo à son violon avant de s'en séparer vaut à notre avis beaucoup mieux que maintes autres comédies très prisées du public :

"Viens, je veux te revoir encore, ô mon ouvrage,
Chère création sur qui j'eus le courage,
Moi, l'ouvrier débile et dévoré d'ennuis,
De passer au travail tant de jours et de nuits !
Viens, de ton sein profond va jaillir tout à l'heure
Le scherzo qui babille et le lento qui pleure,
Sur le monde, tu vas répandre, ô mon ami,
Le sublime concert dans ton sein endormi.
Viens, je veux te revoir et te toucher encore !
Je n'éveillerai pas ton haleine sonore,
Mais je veux seulement voir mon regard miré
Une dernière fois dans ton beau bois doré.
Car il faut nous quitter pour ta gloire et la mienne ;
Mais, dans ta vie, ami, noble ou bohémienne,
Que tu fasses danser le peuple des faubourgs
Ou que devant les grands du monde et dans les cours,
Tu frémises aux doigts des puissants virtuoses,
Moi qui, naïvement, crois à l'esprit des choses,
En te disant adieu, je viens te supplier,
Noble et cher instrument, de ne pas oublier
Celui qui t'a donné tes beaux accents de flamme
Et le pauvre bossu qui t'a soufflé son âme !

Après lui avoir prodigué tant d'éloges, que dire maintenant de ses défauts ? M. COPPÉE est certainement un habile versificateur, personne ne connaît aussi bien que lui toutes les "ficelles du métier ;" mais personne peut-être n'a plus abusé de l'enjambement, personne n'a plus négligé la césure, personne en un mot n'en a pris plus à son aise avec les vieilles règles de la prosodie ; voyez plutôt le commencement de "La Grève des Forgerons" :

"Mon histoire, messieurs les juges, sera brève.
Voilà : Les forgerons s'étaient tous mis en grève.
C'était leur droit. L'hiver était très dur. Enfin
Le faubourg, cette fois, était las d'avoir faim.
Le samedi, le soir du paiement de semaine,
On me prend doucement par le bras, on m'emmène
Au cabaret," etc., etc.

Les deux premiers vers sont acceptables, mais que dire du troisième ? La césure tombe après "l'hiver" qui n'a aucune relation avec "C'était leur droit," et le dernier mot "Enfin" (qui entre parenthèses a tout l'air d'être mis là pour la rime) n'a sa raison d'être qu'à cause de "Le faubourg" dans le vers suivant.

On pourrait faire la même observation sur le

sixième vers; et aux admirateurs enthousiastes du poète qui prétendent que tous ses vers sont fort bons nous répondrions volontiers avec Alceste:

"Pour les trouver ainsi, vous avez vos raisons;
Mais vous trouverez bon que j'en puisse avoir d'autres
Qui se dispenseront de se soumettre aux vôtres."
Le Misanthrope, Acte I, Sc. 2.

Quoiqu'il en soit, M. COPPÉE est populaire, il est lu et il mérite de l'être; et si, comme on le dit, il existe des taches dans le soleil, ce serait pure folie que de vouloir chercher quelque part la perfection absolue.

M. COPPÉE s'est assis en 1884 au nombre des "Immortels" et cet honneur lui était dû. Il occupe à l'Académie française le fauteuil occupé jadis par ALFRED DE MUSSET, et bien qu'il ne lui soit pas permis d'aspirer à la gloire de son illustre prédécesseur, son originalité est assez marquée pour que, comme lui, il puisse dire:

"Mon verre n'est pas grand, mais je bois dans mon verre."

C. FONTAINE.

Washington, D. C.

CORSON'S INTRODUCTION TO SHAKESPEARE.

An Introduction to the Study of Shakespeare.

By HIRAM CORSON, LL. D. Boston: D. C. Heath & Co. 1889. 8vo, pp. 377.

It is not necessary to state to the readers of MOD. LANG. NOTES that PROFESSOR CORSON is fond of Introductions. In the volume before us it is his high privilege to introduce us to a greater than ROBERT BROWNING—especially so, in the province of dramatic art. Moreover, we are bound to say that he is here dealing with a poet not so "complexly subjective" and not so fond of that kind of "psychologic monologue" which still defies the best endeavor of Mr. BROWNING's readers to comprehend it. As far as the general plan of the treatise is concerned, PROFESSOR CORSON aims, as he tells us, "to indicate to the student some lines of Shakespearian study which may serve to introduce him to the study of the Plays as plays." The exhaustive discussion of an inexhaustible subject is not attempted, nor is any specific section of the imposing theme sought to be wholly compassed. It is reserved

for amateurs to tell us all that such a dramatic genius thought and knew. Older critical heads are wiser. In a true Baconian spirit, the author calls his work but "an attempt," "certain brief notes," as BACON has said, "set down rather significantly than curiously." Hence, the ingenuous critic is not to examine such a production as if it purported to be a strictly logical and consecutive discussion. It is simply an Introduction, calling our attention to such topics of interest as the Authenticity of the First Folio, the Chronology of the Plays, Shakespeare's Verse and Prose; and commenting at length on such plays as "Romeo and Juliet," "Macbeth," and "King John." What the author calls "Miscellaneous Notes" might mark the form of the treatise.

Looking more closely into the subject-matter, PROFESSOR CORSON, at the outset, makes an excellent distinction between the *external* and the *internal* biography of the poet. Affirming with HALLIWELL-PHILLIPPS, that there is good reason to expect but little biographical material, externally viewed, still there is quite enough given us of the inner art and life of SHAKESPEARE to meet the demands of the reader and dramatic critic; knowing, as we do, "more of Shakespeare than we know of any other author of the time . . . who was not connected with *State affairs*."

The attention of the student is directed to the poet's masterly skill in narration and contrast; to "the natural evolution of his dialogue," and to his use or disuse of the classical unities as demanded by the thought and as seen, respectively, in the "Tempest" and the "Winter's Tale." The unity is thus *vital* rather than mechanical. As to the open SHAKESPEARE-BACON controversy, the author in a few pages deals out as much literary sense as we have seen on that subject; reminding us, in some of his pungent thrusts, of the telling paragraphs of the late RICHARD GRANT WHITE on the same topic. The author, in this discussion, rightly places more value on SHAKESPEARE'S "direct perception of truth" than on the academic training of BACON, and argues that whatever powers the Chancellor possessed, he had not "the *kind* of powers" requisite.

As to the question of chronology, PROFESSOR CORSON reveals his wisdom in making the Plays and the dates of the Plays mutually dependent and explanatory, so that the "Comedy of Errors" should have been written just when it was, and the "Tempest" when it was. We are justly grateful, at this point, to such an author as PROFESSOR DOWDEN for insisting upon the vital connection between what a genius writes and the time in which he writes it. Especially valuable in the light of this relation of "mind and art" are the chapters on the great dramatist's Verse and his Verse and Prose. It is clearly shown that SHAKESPEARE'S use of blank verse as compared with its use by SURREY and SACKVILLE and even MARLOWE was "ab intra"—from "spirit to form." His verse is the expression "of the organic significance of his language-shaping," so that even his extra end-syllables have a mental and dramatic occasion. So, as to his use of verse and prose, he is said to have mingled them "organically;" "the higher movements of thought and feeling" being generally expressed in verse, especially in the later plays; while such a character as Falstaff talks in plainest prose, as does Hamlet himself to Polonius and the players.

In the discussion of SHAKESPEARE'S diction and especially of his use of monosyllables, the author applies the same high mental, emotional and ethical test—the inherent unity of soul and sense. The phraseology of a play is thus seen to depend on the particular type of the play in motive and dramatic movement. In "Troilus and Cressida" we expect to find a large Latin vocabulary, while in the highly impassioned scenes of "Lear" we look for and find much of the Old English element. As in the English Bible and in such poets as SPENSER and TENNYSON genuine feeling seeks the monosyllabic form, so here, when Shylock talks to Antonio, and Brutus and Cassius quarrel, they use the simplest and strongest English vocables.

Among what our author calls his "Commentaries," none has interested us more than that on "Hamlet" and the discussion of the old and ever open question—his sanity or insanity. Without accepting fully the argument presented, there are some features of it that

are striking and practically convincing. We refer, especially, to the statement that it is only on the postulate of Hamlet's sanity "that the art critic can proceed; that art must be in sympathy with the rational and moral constitution of things." We commend to our readers the threefold argument adduced, as also the pertinent strictures on the criticisms of GOETHE, COLERIDGE and SCHLEGEL, in that they unduly magnify the *subjective* in Hamlet's personality and action.*

In the volume before us PROFESSOR CORSON is in the main clear, though we are not quite sure whether we always understand his use of the terms "moral," "moral proportion," and "the eternal fitness of things;" nor just how his two apparently conflicting statements accord, that SHAKESPEARE'S method is "from spirit to form," and also "from the recitative to the spontaneous." Further, some of us might candidly demur to some of his assertions; e. g., as to his estimate of SHAKESPEARE'S prose; that "Troilus and Cressida" is "the most intellectual" of the poet's plays; that "Coriolanus" "is, perhaps, his most perfect play as a work of dramatic art;" and that no play of SHAKESPEARE'S has any "doctrinal character."

Such references apart, however, there are two or three features of PROFESSOR CORSON'S style that we hasten to emphasize. Referring without comment to the general literary cast of the book and to its "spiritual ebb and flow," the two cardinal merits are what we prefer to call suggestiveness and intensity. Involving originality of conception, mental and critical insight, personality of opinion and an order of utterance which is practical and pungent, they serve to hold the reader to the page and make him ponder as he reads. More than once we have been reminded of the English of CARLYLE, and could collate, had we space, not a few of these unique paragraphs, so potent and trenchant as to be worth the remembrance of every student of dramatic art. In a word, the style is stimulating and confirms the principle, so often forgotten by scholars, that literary criticism, at its best, is creative and vital.

PROFESSOR CORSON deals with SHAKESPEARE as a student should deal with genius.

*See *Shakespeareana*, Nov., 1889.

The method is catholic, sympathetic and psychologic, rather than verbal and microscopic. In examining SHAKESPEARE, we certainly do not enter a dissecting room to "anatomize" a subject through the agency of a "diseased analytic consciousness;" but we do enter a sanctum dedicated to genius, where we are to sit with bowed heads and indulge in that "high thinking" germane to the place and the imposing personality that pervades it. The prime object of Shakespearian study is not, as we are told, for "the benefit of science," though it be philological science, but for the larger benefit of those who prosecute the study, if so be they may approximately interpret the Shakespearian "mind and art" to the waiting world. Less "peeping and botanizing" and a more profound inlook and a more spacious outlook is what is needed, and is a need that PROFESSOR CORSON, in the present treatise, has done much to meet.

There is such a thing in literature as Higher Criticism.

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Studien über die Entstehung der nordischen Götter- und Heldensagen, von SOPHUS BUGGE. Uebersetzt von Oscar Brenner. München, 1889. 8vo, pp. 590.*

The first part of PROFESSOR BUGGE's book appeared in the year 1881, while the third and last part made its appearance last summer. The first two parts caused a sensation in scientific circles, and especially was BUGGE vehemently assailed by the late PROFESSOR MÜLLENHOFF of Berlin, in the fifth volume of his 'Deutsche Alterthumskunde.' But that excitement has now subsided and it is to be expected that BUGGE's book, now that the whole work is at hand, will meet with a calmer judgment and a more considerate criticism.

It is BUGGE's endeavor to prove that the Old Norse tales and legends, which were formerly thought to be originally Norse or Teutonic, have in large measure their origin in Christian legends or ancient classical tales.

*The author of the present review has only had access to the original Norwegian edition of PROFESSOR BUGGE's book appearing in Christiania simultaneously with the German translation.

BUGGE does not, of course, deny that there may be some similarity between the Scandinavian and the Græco-Roman Mythologies due to a common origin, but he thinks that this original similarity has been overestimated.

BUGGE treats of the Balder-myth in its different shapes as represented by the Icelandic traditon and by the Danish historian SAXO GRAMMATICUS. He finds the latter form of the tale largely influenced by the Græco-Roman tale of Achilles and Paris, while in the Icelandic tradition he finds the same nucleus of the myth changed under the influence of Christian reports of the death of Christ. BUGGE thinks that both these motives, the ancient heathen as well as the Christian, came to the Norsemen directly or indirectly through Christian monks, although at different times. He explains the names of the gods and heroes acting in the northern myth as due to misconception or alteration of the ancient names. He derives Höðr from Paris through Irish *Aris interpreted as Ares, the god of war (O. N. höð, f.). He explains Nanna as Ænone, Gefarus as Kebren, Bous as Ajax, understood to be the Irish word *aithech*, 'a neighbor.' Váli or Áli, who is the Icelandic representative of SAXO's Bous, he derives from *Oileus*, the surname of Aias from Lokri, while this Vále, Áli or Bous in his real functions represents Aias from Salamis. People, when hearing these names compared, are apt to ridicule the whole work, and it is, indeed, impossible fully to do justice to BUGGE's book in a necessarily limited review, because if one were only to mention his results without giving at least an abstract of his reasoning, the reader would be mystified and think the whole book merely wild and superficial guess-work. But even if some of the comparisons appear, taken alone, somewhat peculiar, BUGGE has brought such an overwhelming amount of argument for his assertions, that even in spite of preconceived notions one is forced to admit that in his general views he is probably correct. BUGGE's theory of the origin of the Balder-myth of course obliges him to prove that Balder as a god was not known among the heathen Teutons outside of Scandinavia. In Anglo-Saxon poetry Balder occurs as an appellative meaning 'lord,' and in this sense BUGGE wants to have it

understood in the famous O.H.G. Merseburg formula,* which has heretofore been taken as proof that the heathen Germans knew a god of the name Balder. The chief difficulty about the whole theory seems to me to be this, that it is scarcely possible that within the relatively short period commonly designated as the Viking Age, commencing about the year 800 A. D., the Scandinavians could by oral intercourse first receive the ancient classical myth and popularize it so thoroughly as to make a common Scandinavian tradition, and then afterwards adopt Christian motives, unite them with the heathen-classical material previously received, and make a wholly new myth of it with an entirely changed character, finally causing this new myth to be generally accepted as a part of the religious system—and all this within the limits of one hundred or two hundred years.

The prehistoric finds in Scandinavia show a very strong Roman influence all through the Old Iron Age, the archæological period preceding the Viking Age. Now, if the ancient heathen influences in the myth are older than the Christian ones, why should not the essential features of this myth have been imported by the same merchants who brought in Roman goods? Commercial travellers were doubtless as full and fond of stories then as they are now. True, we thus lose BUGGE's derivation of Höðr from Paris, and of Bous from Ajax, but these etymologies are at best rather uncertain.

Other myths of which BUGGE treats in this book are "Oden on the Gallows" and "the Ash of Yggdrasil." BUGGE here shows conclusively that the myth of Odin being hanged on the gallows and sacrificed to himself is, even in most minute details, built upon the Christian report of the death of Christ. The chief source of this myth is 'Hávamál,' and particularly that part of 'Hávamál' commonly designated as 'Loddáfáfnismál,' because a mythical person Loddáfáfnir here narrates what Odin himself in the Hall of the High told him about his being hanged. BUGGE gives a very ingenious explanation of the name of Loddáfáfnir; he derives it from the two names Leucius

and Karinus, known from the apocryphal gospel of Nicodemus. The first part of the name *lodd*, connected with *loða*, 'to cleave, to stick,' he explains as a translation of Leucius, understood as *lentius*, which according to BUGGE's opinion was thought to be a derivative of Latin *lentus*, 'sticking;' *fáfnir*, i. e. 'he who embraces,' is a translation of *Karinus* understood to be a derivative of *carus*. Leucius and Carinus, then, were united into one person Leucius Carinus, in about the same way as the Romans produced their *patres conscripti*.

Among the most valuable points in this volume may be counted BUGGE's interpretation of almost all that part of 'Hávamál,' known as 'Loddáfáfnismál.' And, altogether, it may be said that BUGGE's explanatory notes and emendations to the old poems, in which the present book abounds, are on a level with his best efforts in this direction.—It is BUGGE, of whom the late GUDBRAND VIGFÚSSON in the Prolegomena to his 'Sturlunga Saga' cxciv, says: "The latter (BUGGE) has done for the Eddic Poems what MADVIG, in a broader field, has done for the classics, throwing light on many obscure places by the happy and *certain* emendations which by some 'gift of divination' he has the secret of making."

In the last chapter of his book BUGGE shows that the Norse idea of Yggdrasil's Ash, as a world-embracing tree, is borrowed from mediæval Christian representations of Christ's Cross, with which the Norse description of the Ash corresponds in detail. The *Urðar Brunnr* over which the Ash stands he derives from the river Jordan.

In conclusion I would state that even if some of the details of BUGGE's results may be disputed, especially in his treatment of the Balder-myth, there can be no doubt as to the soundness of the essential part of the theory that myths are subject to the same wanderings as human ideas generally, and that when a similarity exists between the mythological ideas of two different nations, making a loan probable, the impulse must be thought to have come from the more advanced and civilized people.

The limits of this review have not permitted me even to hint at that richness of observations and suggestions in which the book

*Phol ende Uuodan uuoron zi holza.

dù uuart demo Balderes volon sín vuoz birenkit, etc.

abounds; that deep learning which places the author in the position, as it were, of those among whom the myths were developed; that mind-reading faculty which enables him to follow the winding paths of primitive errant thought.

Those wishing to acquaint themselves more thoroughly with one of the most suggestive of modern mythological works must be referred to the book itself.

P. GROTH.

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I Sonetti romaneschi di GIUSEPPE GIOACHINO

BELLI, pubblicati dal nipote GIACOMO, a cura di LUIGI MORANDI. Unica edizione fatta sugli autografi. Città di Castello: S. Lapi. 6 vols., 1884-89. Vol. I, 16mo, pp. 560.

The volume recently published completes PROFESSOR LUIGI MORANDI'S edition of BELLI'S 'Sonetti,' written in the vernacular dialect of Rome. The editor, an Umbrian literary critic of note, has performed his difficult task with great intelligence and a degree of accuracy, diligence and honesty worthy of all praise. The manifold difficulties which BELLI'S poetry presents on account of the dialect in which it finds expression, its constant allusions to historical events, or to local circumstances, customs, practices, etc., have been entirely done away with by PROFESSOR MORANDI'S notes. Indeed, it is not too much to say that by their aid a reader of BELLI'S work will be enabled to reconstruct, in a certain sense, that entire period of Roman history of which the poet has given so truthful and adequate a picture.

In this respect volume one, which—for reasons apparent from its contents—has been published last, is the most important of the six; for the preface, the glossary and the index contained in its first half furnish a key to the understanding of all of BELLI'S sonnets. The preface (occupying 164 pages), besides forming a very appropriate introduction to them, discusses with great competence the question of the relation between BELLI'S poetry and the "Pasquinate," and thus gives the most accurate and trustworthy history of

"Pasquino" and the "Pasquinate" that has ever been written.

The literary legacy left by the popular poet, as well as the material furnished to the student of the Roman dialect, appears immensely larger and more valuable in this edition than in any of its predecessors. To form a tolerably correct estimate of the service rendered by PROFESSOR MORANDI not only to literature but also to history, it should be borne in mind that BELLI'S work, although in spirit a continuation of the popular satire which took its name from the mutilated statue of "Pasquino," is, unlike the latter, a full and vivid representation of that Papal Rome whose characteristic features are so rapidly disappearing under the action of the new Italian civilization.

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LANGUAGE REFORM.

Germanic English, by ELIAS MOLEE, Bristol, Day County, Dak. 1889.

An Attempt towards an International Language, by DR. ESPERANTO. Translated by Henry Phillips, Jr. New York: Holt & Co., 1889.

Aims and Traits of a World-Language, by DANIEL G. BRINTON, M. D. New York: Edgar S. Werner, 1889.

The first two of these publications have already been noticed in MOD. LANG. NOTES (see vol. iv, pp. 59-60). The aims and objects of the respective authors were there briefly stated, and it is not necessary to reconsider them here.

MR. MOLEE has reconstructed his work, chiefly in the way of abridgment and it now appears in a pamphlet of sixty-four pages. Altho, as far as is generally known, little or nothing has been done toward convincing the people of the United States of the utility and necessity of adopting the "Germanic English," the author seems to have lost none of his enthusiasm nor of his faith that this language-scheme will be eventually accepted by those for whom it was contrived. It is rare to find such sublime faith in one's supposed mission in life; and we can not but feel a pang

of regret that a man of so much honesty and steadfastness of purpose should spend thirty years of his life on a subject which, from its very nature, is doomed to a miserable failure. Such it will inevitably be: not that MR. MOLEE does not make out a strong case against our present English and in favor of the reform he advocates; but it is one thing to sit down in the quiet of one's study and construct a language, and another and much more difficult task to have that language accepted and adopted. It would be pleasant to have some little encouragement to offer the author; but there is none, and the truth may as well be spoken.

The plan of DR. SAMENHOF (under the pen-name of DR. ESPERANTO) has so much to recommend it, that MR. PHILLIPS has done well to put it into a readable English form. Surely no other of the numerous attempts yet made at constructing an international language is so simple, so natural, and so easy of acquisition as this. One of the great objections to *Volapük*, in addition to its cumbersome grammatical machinery, is that most of the radicals used in word-formations have been so mutilated as to be almost unrecognizable. Who, for instance, unless he were told, would ever suspect that the word *volapük* is a compound of *world* and *speech*? This can not be said of SAMENHOF's 'International Language;' for, being based upon roots common to most European languages, about ninety-nine per cent of the vocabulary is already in the possession of every person of average intelligence. With a grammar, moreover, so simple that it can be learned at a single sitting, and a facility of word-construction that for simplicity leaves nothing to be desired, ESPERANTO's 'Lingvo internacia' has every thing to commend it to those who feel the need of such a means of communication. That such a language is coming to be a wide-felt desideratum is evidenced by the large amount of discussion the subject has called forth in recent years.

DR. D. G. BRINTON's brochure is a reprint from WERNER's *Voice Magazine*, and was originally an address delivered before the Nineteenth Century Club, New York (December 12, 1888). As implied in the title, the

author undertakes to set forth briefly the principal features which should characterize a universal or international language. What, in the first place, do we mean by universal language? Is such a thing possible? and, if possible, is it desirable? Much depends on how we answer the first question. If by universal language is meant a language which is to take the place of all others as a means of human intercourse, such a thing, as history shows, is not only a wild dream, but, were it realizable, would be the greatest of calamities to personal culture and the progress of civilization.

It is useless to discuss the question of a universal language, then, in this sense. But the exigencies of the modern world *do* call for a common tongue, which, in addition to the various national languages, shall serve as a universal medium of communication. At present, one must spend the best years of life in acquiring foreign languages, in order to fit oneself for the highest pursuits of the scholar, or else depend on the uncertainty of translations. Much higher attainments would be possible, were it not for this loss of time. Moreover, the new invention of the telephone will soon connect orally the various countries of the civilized world and force us to seek a linguistic medium which shall be universally intelligible. The question is therefore becoming one of urgency, and it behooves all the leading nations to agree upon a suitable language which shall be the official medium of international intercourse, oral and written, and which every educated person should acquire along with his mother-tongue. There is nothing visionary in such a scheme. Latin was such a medium for centuries in Europe; and in later times French made some progress in that direction; but both failed of permanent results because of their unfitness.

DR. BRINTON then goes on to enumerate the various aims and traits which should be possessed by such a world-language, to make its acceptance possible. Using these as a norm, he calls up and discusses briefly the merits and demerits of the various schemes looking to this end which have been so far presented. He does not find any of them come fully up to the standard, because their

authors ignore one of the most patent facts of all modern language-growth; namely, the continued tendency from synthetic to analytic forms of expression, as in English, where almost all inflections have been abandoned and grammatical relations are expressed by position and by separate words.

Of all the world-languages examined by him, DR. BRINTON thinks that proposed by JULIUS LOTT the best. Only the vocabulary had appeared up to the time of his writing; but its clearness, sonorousness and freedom from new letters and strange marks speak well for the promised grammar.

In conclusion the author calls attention to a common error of all modern framers of vocabularies. They have begun at the wrong end of their task. Instead of occupying themselves with the stable and the kitchen, they should have begun primarily with words needed in intellectual pursuits, trusting to the future to work down to vocables for the expression of material wants.

Those interested in the question of a world-language will find DR. BRINTON'S pamphlet very readable and instructive.

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The Rule of S. Benet. Latin and Anglo-Saxon Interlinear Version. Edited, with an Introduction and Notes, by DR. H. LOGEMAN. London: Published for the Early English Text Society. 1888. 8vo, pp. lxiij, 125.

The indications that a better day is dawning for English linguistic study are confirmed by the volume before us. The palmy era of sciolism, chatty and entertaining or meagre and bald, seems to be drawing to an end. No doubt there will still be amusing charlatanry, still be scamping of work ostensibly undertaken in a serious spirit, but the vocation of the gentlemanly dabbler and the impudent pretender is rapidly becoming less honorable—one can hardly say that it ever was profitable. In particular, it is coming to be realized that the editor of a text which is valuable chiefly for linguistic purposes has not fulfilled his mission when he has barely copied and sent it to the printer, or silently altered genuine read-

ings to fit some preconceived theory of his own. He is at any rate bound to give us a faithful transcript of his original, or the means of readily framing it for ourselves; but, if he is an editor worthy the name, he will do much more than this: he will furnish us with an apparatus which shall facilitate research, with scientific deductions from the material furnished by the text, with indexes and introductions, and in general with the fruits of industry guided by scholarly method. He will not indulge in wild guess-work, unless he characterizes it as such; and he will exhibit an acquaintance with the labors of his predecessors, and with the results of critical research as accepted and held by the leading contemporary students of the subject.

In the work we are now considering, DR. LOGEMAN might have gone further, and have given us something more, but it is not too much to say that, as far as appears from the means of verification at our disposal, he has fairly exemplified the spirit of the above requirements. His text is reproduced with much care, and the critical notes show close attention to the problems which it presents. But this is by no means all. There are "Outlines of the History of Benedictinism in England until the Reformation," a bibliography of the various treatises found in MS. Cott. Tiberius A. 3 (in which the present text is found), showing where each separate treatise has been printed, what are in process of publication, and what still remain untouched; a bibliography of the printed editions of the Latin Rule, with an account of the manner of editing in this instance; a similar account of the method adopted in editing the Old English gloss; a series of critical observations on the phonology and inflection of the text; and an extended analysis of the contents of the Rule, divided into chapters, and included in the prefixed table of contents. On the other hand we miss what might easily have been supplied, and what would have materially increased the value of the edition, an exhaustive list of the Old English words contained in the gloss, with the Latin equivalents appended. In the case of a text so short as this such an index should always be provided, for the use of grammarian and lexicographer

alike; its natural place is there, and not in a separate publication; and it is not fair to impose upon another scholar, whose chief interest is likely to be in some other text or in a different part of the general subject, a labor which is properly incumbent on the editor of the text in question.

DR. LOGEMAN shows independence of judgment, yet is modest in the expression of his opinions. He holds his own in argument, yet does not seek to throw ridicule on the views of an opponent; gives due credit to those who have personally assisted him, or by whose books he has been guided; and, though apparently a Dutchman, writes English which is usually both smooth and perspicuous, the exceptions being neither numerous nor serious. It may be mentioned in passing that this work is at once a credit to the University of Utrecht, at which it was presented as a doctoral dissertation, and a reproach to those of our own country, which have never yet, to my knowledge, produced a doctoral dissertation of equal value on an Old English subject at least none that, by attaining the dignity of print, has afforded equal instruction or stimulus to other investigators. We welcome an additional laborer to the field of Old English, and only hope he will learn to call it by that name, and abjure the infelicitous, and, as we would fain hope, obsolescent term "Anglo-Saxon."

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Elene, An Old English Poem, edited with introduction, Latin original, notes, and complete glossary, by CHARLES W. KENT, Ph. D. (Leipsic). Boston, Ginn & Co., 1889. VI, 149 pp. 8vo.

PROF. KENT says in his preface, "The text of this edition is that of ZUPITZA's second edition, carefully compared with WÜLKER's edition and ZUPITZA's third edition." Having both second and third editions of ZUPITZA's 'Elene' at hand, a comparison of the American edition with these has been made; the results of this comparison are here offered as a contribution to the criticism of the American editor's work. For convenience the second edition of ZUPITZA will be indicated by Z₂, and

the third by Z₃; letters italicized mark insertions, or changes in the text.

I. THE TEXT.

KENT AND Z₂.

Z₃

119, hetend	hettend
140, no † before daroð	† daroð
238, brimpisan	brimpissan
341, gēacnod	geēacnod
378, bēad	be-bēad
423, <i>unscyldigne</i>	scyldum
465, niða, (503, 1086)	niðða
580, <i>þæt læas sceal</i>	sēo læasung sceal
789, weroda <i>wealdend</i>	
(1090)	weroda weard
834, réonian	réongan
885, on anbide	on bide
973, gehwære	ge hwærm
1075, rôde rodera	rodera
1170, sēlest	sēleste
1181, <i>sige</i>	sigor
1196, byrð	byreð
1257, secg	secg

Of these cases *hetend* (119) is probably unintentional, as in 18 *hettendum* occurs; so *byreð* (1196), since a note to the line indicates that *byreð* was intended. But when KENT fails to follow Z₃ in lines 378, 423, 465, 580, 789, 1070, 1075, he is also refusing to accept the work of SIEVERS, who finds the changes necessary to the metre, (*Beiträge* X). SIEVERS there pointed out also, that *-pisan* (238) should be *-pisan*, referring to *Anglia* I, 576; and that *anbide* (885) if preserved should be *anbide*. Z₃ has so far followed SIEVERS in *-pisan* as to make it *-pissan*, and this form occurs once in KENT's metrical introduction (p. 10).

Accents omitted:—1, *þá* (25, 803, 895 and cf. 709, 968); 2, *túhund*: 15, *hē*; 48, *hie* (556); 49, *Húna*; 124, *swēotum* (Z₂); 162, *þē* (295, 298, 319, 468, 734, 744, 755, 903, 966, 985, 995, 1065, 1138, 1233 and cf. 160, 163, 183, etc.) (Z₂); 173, *lêrde*; 341, *frige* (Z₂); 809, *þá*; 874, *tíd*; 941, *rēran*; 986, *wære*; 990, *mēran*; 1225, *mērost*; 1016, *winemāgas* (Z₂); 1029, *unbræce*; 1038, *wíc*; 1055, *sācerdhād* not *sācerd* (Z₂); 1066, *purhwōdan*; 1214, *lēfe* (Z₂); 1320, *gelice*. Most of these are simply omissions, but *hie* (556) for *hie* copies the error in Z₂, while *swēotum* (124), *winemāgas* (1016), *sācerdhād* (1055), and *lēfe* (1214), follow the unaccented

forms of Z_2 , although Z_3 is corrected according to SIEVERS. In *cwóm* (549, 871, 908, 1110) the text has *cwom* (Z_2 , Z_3), but the glossary has the accented form of SIEVERS ('Gram.' § 90, 2).

Accents wrong:—225, *ofstlice*, not *ðfstlice* (1197); *ofstum*, not *ðfstum* (1000); *æfst* not *ðfst* (308), (Z_2); 259 *ænlic*, not *ðenlic* (Z_2); 338, *pæt*, not *pæt* (881, 1191); 435, *yppe*, not *ýppe* (Z_2); 694, *siomode*, not *siomode* (Z_2); 840, *geblissod*, not *-blissod* (Z_2); 883, *fæst*, not *fætst*; 938, *wigan*, not *wigan* (Z_2); 1145, *hræder*, not *hræder* (Z_2); 1208, *frœndrædenne*, not *frœndrædenne* (Z_2). As is well known, most of these are quantities based on corrections by SIEVERS. All marked Z_2 have been changed in Z_3 , showing ZUPITZA's acceptance of the corrected forms. The glossary shows the correct forms in *æfst*, (*ofst*-), *ænlic*, *siomode*, *geblissod*, and *wigan*. Text and glossary are therefore inconsistent. KENT has also, in a few words, changed the place of the accent in cases of palatal diphthongization, but inconsistency has not been avoided. For example, the text has *gæara* (1), *gæar* (7), but *geára* (648), *geárum* (1265), and in glossary always; *geárdagum* occurs in both text and glossary. On the other hand *gio*, and *geomor* are given in the glossary, but *gið*, and *geomor* throughout the text.

In proper names the usage shows like inconsistency, though Z_2 is usually followed.

KENT AND Z_2	Z_3
136, Danúbie	Dánúbie
273, Hierusalem, 1056 Jerusalem	Hierusalēm
338, Israhêla (361, 433)	Israhela
397, ébreisce	ebreisce
492, Stephanus (509, 824)	Stéphanus
788, Josephus	Jôsephus
1051, Eusebium	Eusêbium

Z_3 is followed in *ceraphîn* (750), *sêraphîn* (755), *Israhela* (800). In the glossary Z_2 is followed except in *ceraphîn* and *Israhêla*. Of the changes in Z_3 , *Dánúbie* was corrected as to quantity of *a* by KLUGE in his review of the second edition (*Literaturblatt für germ. und rom. Phil.* April, 1884). Some of the other changes are substantiated by POGATSCHER's late work on the loan-words in Old English, (Pogatscher, 'Zur Lautlehre,' § 12 et seq.) but

the lack of consistency has not been obviated.

In the main, the letters inserted in Z_3 and italicized, are so indicated in KENT. Those not indicated are: *lêdgebryga* (11) for *-byrga*, *gûðweard* (14), *hetfendum* (18), *Hûgas* (21), *þonne* (49), *þe* (59), *fêggerre* (242), *fædere* (438, 454), *lêoðrûne* (522), *bêlfýr* (578). In *ædelinges* (12) *i* not *in*, and in *oferswîðedne* (958) *dn*, not *n* only, should be italicized.

Very few readings differ wholly from Z_2 or Z_3 , but these should have been indicated in the notes. They are: *darodæsc* (140) instead of *darod æsc*, two words; *tacne* (184) GRIMM's reading, for *tacen* Z_3 ; *gifeð* (360) for *gifað* (Z_2 , Z_3), the construction requiring the plural; *gehðum* (531) THORP's reading, for *gidum* Z_3 ; *nean* (657) GREIN's reading, for *neah* Z_3 ; *wuldres gefylled* (1135) WÜLKER's reading for *wuldre wæs gefylled* Z_2 , Z_3 . Typographical errors of the text, not in other lists are, *Forp* (379) for *forð*-, *goldgimmas*, for *-gimmas* (1114), for *woldon* (971) *weldon* and *inbryded* for *inbryrded* (1135).

II. THE NOTES.

These need, in the interest of accuracy, the same correction as the text. Little is here attempted, however, except to give a list of words with incorrect or omitted accents. The numbers refer to lines cited in the notes.

6, *hio*, not *heo*; 20, *Hrêðgotan*; 21, *Hûgas* *Hûnas*; 26, *swêot*; 35, *eorodcestum*; 42, *cûð*; 58, *scêawedon*; 59, *hê*, *hie*; 68, *gefær*, not *gefær* 73, *hwit*, *náthwylc*; 81, *pê*; 91, *áwriten*, not *awriten*; 92 *þýs*, *oferswîðesð*; 100, *bêaggife*; 151, *þrýðbord*; 162, *tâcen*; 183, *ilcan*, not *ilcan*; 194, *gesêlig*; 203, (*lêran*); 242, *inrestrête*, *strêt*; 279, *gemôt*, not *gemot* nor *gemot*; 300, *spâdl*, *spâtl*, *spâðl*, *spâld*; 320, *êodan*, *gân*; 330, *stôl*; 356, *âgan*; 466, *unâsecgendlic*; 479, *hwile*; 539, *nûða*, not *nûðâ*; 547, *wêoxan*; 585, *betêcan*; 818, *fêawum*, *fêaum*; 900, *fêond*; 1261, *nýd*; 1266, *ûr*; 1294, *êldes*.

The note to line 1196 reads "*byrêð* for *biereð*," but the text has *byrð*. On line 26 KENT says *swêotule* may be connected with *swêot* 'crowd,' which he prints with short vowel always. The long vowel, as given by SIEVERS, becomes an important factor in the etymology, and needs explanation at least,

before the suggestion can be accepted. Many will now prefer to accept the suggestion of BRENNER in the last *Englische Studien* that *eorodcestum* (KENT's note to 35) is 'cavalry,' rather than retain the less definite suggestions of GREIN and WÜLKER.

III. THE GLOSSARY.

The omissions and inaccuracies here are not a few, as the lists will show; that the text and glossary do not correspond is to be particularly regretted. References in the glossary are not corrected.

Genders omitted:—*æcraft*, m.; *aldordóm*, m.; *andwyrda*, n.; *bælfyr*, n.; *béacen*, n.; *bræostsefa*, m.; *brimnesen*, f.; *brogdenmæl*, n.; *ceasterware*, pl. m.; *cniðmágas*, pl. m.; *cyniung*, m.; *dógorgerim*, n.; *dryhten*, m.; *éðel*, m.; *ést*, f.; *fæt*, n.; *fæond*, m.; *ferhðsefa*, m.; *goldwine*, m.; *gūðgelæca*, m.; *gūðweard*, m.; *hildenædre*, f.; *horh*, m.; *hyhtgifa*, m.; *hýnð*, f. (*hýnðu*, f. Z₃); *innoð*, m.; *lodgebyrga*, m.; *lædmæg*, m.; *mílþæp*, m.; *molde*, f.; *néolnes*, f.; *níð*, m.; *sincweorðung*, f.; *piodenbealu*, n.; *wær*, f.; *wæmend*, m.; *weorod*, n.; *yrmung*, m.

Genders wrong:—*æfst*, f., not n. Z₂, n. ? Z₃; *æht*, m., not f. Z₂; *eh*, n. (SIEVERS) not m. n. ?; *læod*, m. (SIEVERS) not f.; *lof*, n. not m.; *man*, m. not n., *ord*, n. not m.; *swefen*, n. not m.; *wíc*, f. not m. I have followed SIEVERS in two or three cases indicated. The gender of *wíc* was pointed out by KLUGE in his review mentioned above, and followed by ZUPITZA in Z₃.

Accents omitted or wrong:—*æclæca* (=ægl-) not ægl-; *æclæaw*, s. æglæaw, æscwiga, not wiga (Z₂); *anbid* (SIEVERS *Beiträge*) not anbíd; *fræondrædenne*, not rædenne (Z₂); *frige*, not frige (Z₂); *geotolic*, not geotolic (Z₂); *gelic*, not gelic; *gið*, not gío if text is right; *hreðer* not hrêðer (Z₂); *lef*, not lef; *læodmæg*, not -mæg; *sacerdhād*, not sacerð- (Z₂); *scūfan*, not scufan; *swēot*, not sweot (Z₂); *twēgan*, not twegan (Z₂); *twēogan*, not tweogan (Z₂); *wlitescynne*, not wlitescynne; *wunigan*, not wunigan if text is right (821,908; *yppe*, not ýppe (Z₂). If SIEVERS is to be followed (*Beiträge* X) then *kālendās* for *kalendas* must be added to this list, and the correction made in the text. Here may be placed, also, the words wholly

omitted from the vocabulary, *getæcnian*, w.v. II. (l. 754); *hieðo*, -a, f. (Z₃ and l. 1087); *læodmægen*, n. (l. 272).

No attempt has been made to give a complete list of typographical errors, but the following have been noticed: *anbrōce*, omit and after meaning or give note of ZUPITZA; *blīða*, not blida; *brimpissan*, not -pisan (Z₂); *coforcumbol*, read 'sign of the boar' not bear; *folcscearu*, read 'on pysse folc-' for 'on pyne'; *geweorðian*, not geweordian; *godspell*, read 176 not 179; *gring*, read 115 not 114; *hælend*, not hæland; *hāru*, read 1047 not 1045; *úrigræðera*, read earn not earu; *wælrūn*, not wælrūm.

"*Fær* [93]" and "*fær* 93, 646" are taken with their line references and the brackets from Z₂; Z₃ has *fær*, 93, 646, *fær* [93, 646]. The change is significant. SIEVERS had pointed out in *Beiträge* X, that *fær* could not stand in l. 93 for metrical reasons. ZUPITZA had virtually accepted this as shown by the brackets in the Z₃, and KENT's failure to correct the old reading is singularly unhappy. Under *fæge* the note "nothing to do with N. H. G. *feige*" is not correct, if we accept KLUGE ('Ety. Dict,' *feige*), unless KENT intends this to apply to the meaning only. If this is the case, as seems probable from a comparison with KLUGE's remark, the statement is very misleading. The translation of *wigges læn* (v. *læn*) as "a warrior's reward," instead of 'war's reward,' seems to indicate that KENT had *wiga*, not *wig*, in mind. But no systematic examination has been made of the meanings of words, or the closeness of the translation from ZUPITZA's glossary.

The Introduction has been examined only hastily, but this has revealed some words in the metrical introduction (pp. 8-13) without accents, besides one or two minor errors. The list of Cynewulf's poems must hereafter contain 'Fata Apostolorum,' and as this discovery was announced by NAPIER in 1888 (*Academy*, Sept. 6) it should have been noticed in a book whose preface is dated June 3, 1889.

OLIVER FARRAR EMERSON.

Cornell University.

ENGLISH LITERATURE.

English Lands, Letters and Kings. From Celt to Tudor. By DONALD G. MITCHELL. N. Y.: Charles Scribner's Sons. 1889, 8vo, pp. xi, 327.

"Every boy is fond of literature," says the careless thinker, and sees no lion in the way of the teacher. But every boy does not like literature on the contrary, the average boy fears and shuns it. In the public schools there is a large class who come from bare homes where books are unknown, and another large class whose imaginations have been inflamed by the dime dreadful or the weekly story-paper. The manliest of stories, the most heroic of tales of adventure by land or sea are too tame or too "slow" for the appetite of one of these. He is calous to DANA's 'Two years before the mast.' He thinks 'Wesward Ho' "tiresomely dull."

By actual count I have found that in one of our public schools only fifteen per cent of a class of boys averaging fifteen years of age had read above six books in their lives, and that not twenty per cent could name three plays of SHAKESPEARE. Of course we are becoming less and less a reading people. But I have no doubt that the decline in the power of attention is due largely to the substitution in the lower schools of easy studies for the more trying ones of the old curriculum.

Under these conditions the primary teacher is sorely taxed to know how to capture the vagrant attention and to angle for the youngster's soul; how to lead him without his knowledge—who, if he knew, would prove the most stubborn of recalcitrants—into the world of books.

The most eloquent and most successful of all these attempts to interest young minds in good books is the 'English Lands, Letters, and Kings' of D. G. MITCHELL. It must certainly hit the mark. Its author's voice rings with boyish mirth. No one better understands a boy. In 'Wet Days at Edgewood,' and hazy Indian-summer days of 'Dream Life,' "Ik Marvell" has filled the minds of his readers, young and old, with images of beauty and stories of delight.

There is a subtle persuasiveness about Mr.

MITCHELL's exquisite literary style. I have had already the best 'ocular proof' of its success—a hundred Philadelphia boys are laying violent hands upon the book, and are fast reading it out of its cover.

Let me give an example or two of the author's manner: "In those dreary early centuries when England was in the throes of its beginnings, and the Roman eagle—which had always led a half-stifled life amongst British fogs—had gone back to its own eyrie in the South, the old stock historians could and did find little to foster our regard—save the eternal welter of little wars. Indeed, those who studied fifty years ago will remember that all early British history was excessively meagre and stiff; some of it, I dare say, left yet in the accredited courses of school reading, dreadfully dull—with dates piled on dates, and battles by the page; and other pages of battle, peppered with such names as Hengist, or Ethelred and Cerdic and Cuthwulf, or whoever could strike hardest or cut deepest."

Speaking of GEORGE CHAPMAN and his translation of HOMER: "The literalist will never like him, of course; he drops words that worry him—whole lines indeed with which he does not choose to grapple; he adds words, too—whole lines, scenes almost; there is vulgarity sometimes, and coarseness; he calls things by their old homely names; there is no fine talk about the chest or the abdomen, but the Greek lances drive straight through the ribs or to the navel, and if a cut be clean and large, we are not told of crimson tides, but the blood gurgles out in great gouts as in a slaughter house; there may be over-plainness, and over-heat, and over-stress, but nowhere weakness; and his unwieldy staggering lines—fourteen syllables long—forge on through the ruts which the Homeric chariots have worn, bouncing and heaving and plunging and jolting, but always lunging forward with their burden of battle, of brazen shields, and ponderous war-gods. I hardly know where to cut into the welter of his long lines for sample, but in all parts his brawny pen declares itself."

But it is unnecessary to continue quoting. Not a line in the book was written in vain, nor is there a dull sentence in it. The author's will had in it a most modest working: "My aim is not so much to give definite instruction as to put the reader into such ways and starts of thought as shall make him eager to instruct himself." He has succeeded, and gratitude to him must swell every page.

ALBERT H. SMYTH.

Philadelphia.

American Literature. By Albert H. Smyth, A. B., Professor of Literature in the Philadelphia Central High School. Philadelphia: Eldredge & Brothers. 1889. 8vo, pp. 304.

It is only those that have tried it who know how difficult a matter it is to write a text-book that shall be at once simple and complete. To know the country and to love it, and yet keep the beaten high-way, alike determined and able to resist the seductive allurements of each winding by-path which we have so often explored alone and learned to cherish as something peculiarly our own—this is no slight degree of self-abnegation in the enthusiastic student of any literature. There can be no doubt that PROF. SMYTH has adequately accomplished this result. The book before us is a plain, ungarnished narrative of the course of English Literature in America, with just enough comment to make clear the bearing of the subject, with the relative positions of importance and the distinguishing traits of the authors included therein. The arrangement of the book, with a due regard to chronology and the claims of locality, is perfectly logical and leaves nothing to be desired. The position of the readings also, as a second and separate department of the book, is a vast improvement upon the too common mode of cutting up the text with long quotations.

We shall not quarrel with PROF. SMYTH for calling his book "*American Literature*;" he has made us a handsome apology for so doing in his preface, and assigned a reason which is perhaps sufficiently cogent in this case of a text-book. And yet we could wish that the American eagle might modulate its shrill voice even in these minor matters, with the result of a fuller recognition of what our candid author acknowledges as the "greater propriety" of the title "*English Literature in America*," which defines the origin and relation of our literature, and which has great merit, too, in that it suggests the kindred blood that unites two great nations, and that makes the inhabitants of each common possessors of a common inheritance." PROF. SMYTH has done well in avoiding the too common error of assigning an undue importance to our colonial efforts at literature, and has never hesitated

to frankly acknowledge our frequent British originals. Tradition, however, has not permitted him to omit the customary juxtaposition of 'McFingal,' and 'Hudibras,' FRANKLIN'S 'Autobiography' and 'Robinson Crusoe'; although he has guardedly expressed the first by saying that "the English [of 'McFingal'] is at times as good as that of its great model 'Hudibras'"—assuredly no excessive degree of praise; and has escaped from the second by sheathing himself in the invulnerable mail of an *on dit*. In general the author's expressions of opinion are couched in a vein of reserve altogether befitting a text-book; although of course some little idiosyncrasies do creep out here and there. Perhaps the only one that need detain us is his high estimate of JAMES FENIMORE COOPER:—"In the kind of fiction that he chose to write he has but one superior, and that is the greatest of the world's romancers—SIR WALTER SCOTT." To those of us who, out of a sense of duty, have more than once essayed the wearisome pages of 'The Last of the Mohicans,' this would be sorrowful news, had we not abundance of consolation from the recently attempted revival of COOPER—an attempt which has shown what an essentially dead author he is.

PROF. SMYTH has not fallen into the error of some of SIDNEY LANIER'S recent eulogists, but has ranked that poet with several of his lesser Southern brethren, very properly concluding his estimate with the words: "To that simplicity which is the highest beauty LANIER never attained." The estimates of our greatest authors are, for the most part, candid, orthodox and fair. PROF. SMYTH has said some things about EMERSON,—but we make it a rule never to differ with an Emersonian. It is probably a fault unavoidably attendant upon every book which deals with contemporary names, that many which are really beneath that line at which production ceases to be literature must be included in its pages; and we can not but deplore the necessity that calls for the mention of so much obscure Magazine-verse, juvenile stories of adventure and ephemeral pseudo-literature. It is, however, but fair to state that PROF. SMYTH'S selections are, of course, unblemished by any such necessity.

Taken all in all, PROF. SMYTH has performed a difficult task in an eminently satisfactory and scholarly manner; and if it be true that there is always a place for a good book, we need not fear for the success of at least this 'American Literature.'

FELIX E. SCHELLING.

University of Pennsylvania.

CORRESPONDENCE.

NOTES ON RHETORIC.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—PROFESSOR JOHN R. FICKLEN, in his paper on Rhetoric, MOD. LANG. NOTES for December 1889, column 463, raises the question: "If the participle be an error, how will PROF. JOHN S. HART defend the following sentence, which (p. 96 of his '*Rhetoric*') he offers as a correction of a faulty sentence from French?—'Controversies are perhaps drawing him away to other fields, not perhaps barren, *but which* can yield no such nourishment.'" "

Alas, PROF. JOHN S. HART can no longer defend himself on this earth. He was laid to rest thirteen years ago. He is now, I fondly believe, realizing the truth of the saying: πολλὰ μὲν θνητοῖς γλωτταται, μία δ' ἀθανάτοις. As his son, I shall scarcely be charged with impropriety in undertaking to answer for him.

On the one hand, JOHN S. HART was opposed to all such locutions as "and who," "and which," etc. He held that they were pleonastic, and—although acknowledged in French—were not quite consonant with English syntax. But this particular phrase was not put by him in the same category. There is a difference between merely appositional and cumulative clauses, and clauses adversative. In the former, "and" is superfluous; thus, "I once knew a boy of good parts, faithful, attentive, *and* who carried off all the prizes." Why the "and?" It adds nothing to the expression. In adversative clauses, on the other hand, the sequence of thought is broken, hence there should be a corresponding break of expression. In the sentence under discussion the thought fully stated would run: "other fields, [which are] perhaps not barren,—*but which* can yield, etc." If there be any fault in the above, it lies in the

omission of "[which are]," rather than in the use of "but which." The "but" is needed to indicate contrast. Personally I have always favoured the "[which are]" construction; it has the advantage of precision. To omit it is to indulge in the slipshod practice of ignoring relative pronouns and particles, and this is a chronic weakness of English style. Our rhetoricians would do better, I think, to attack it *viribus unitis*, and not waste too much time over minor faults.

As for the quotation from LOWELL, it is in my judgment faulty. The clause "the lower classes of our private body-politic" merely *defines*, it *adds* nothing. LOWELL might have written, "refine the lower classes of our private body-politic, our senses, which, if left to their own instincts," etc. Where then is any place for an "and"?

In general let me give vent to a wish that has often occupied my leisure moments. It is this. May our teachers of rhetoric, instead of criticizing sentences by arbitrary rules from without inwards, evolve them from the *inner thought outwards*.

J. M. HART.

University of Cincinnati, Ohio.

IN ANSWER TO "DEFINITIONS WANTED."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Here are some "guesses at truth:"—

PLEWES may be the same as *plawes*=plays, frequent in M. E. and often spelt *pleize*, *pleowe*, &c.

MOBYLLS=M. E. *mooble*, *moble*=movables, as used by CHAUCER, 'C.T.,' E. 1314; 'Morte Arthure' 666:—anything on earth?

SETT HAULE=Randolfe's *ett*=eat=eating-hall?

ONE STRAVE=on stray=astray, scattered about? cf. BARBOUR's 'Bruce' XIII, 195.

ENDORRED=Fr. *en* and *dorés*=gilded? Dainties used to be often gilded.

IRAL. *Ryal stone* occurs in 'Morte Arthure'=precious stones. Qy. *Iral*=Ural? topaz? WRIGHT and HALLIWELL define *iral*, *yal* vaguely as 'a precious stone.'

STRENKEL is M. E. *strenkelin*, *strenken*=as-pergere, to scatter 'Orm.' 1049; 'Prompt,' 479.

JAS. A. HARRISON.

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"ENDORRED."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—WRIGHT'S 'Domestic Manners and Sentiments' (p. 353) explains "endorred." He says, "*Endore* was the technical term of the kitchen for washing over an article of cookery with yolks of eggs, or any other liquid, to give a shiny appearance to its exterior when cooked." The word is often found in bills of fare.

CHARLES DAVIDSON.

Belmont, Cal.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Some inquiries having reached me about the word *polenus* (*polayns*) 'knee-pieces to the armor,' which occurred in one of the phrases cited from the 'Awners of Arthur,' I subjoin the etymology. The word is found in DU CANGE under the form *polena*, "*pars vestis militaris qua genua muniuntur*;" *poulainia*, "*rostra calceorum*," *i. e.* the extravagantly long points to shoes, worn in the 14th and 15th centuries, which burgosses might wear six inches in length, nobles a foot long, and princes two feet. CHARLES VI. of France laid an interdict on these monstrosities, of which we have the following account in the Continuator of WILLIAM OF NANGIS (cited by DU CANGE):

"*Sotulares [souliers] habebant in quibus rostra longissima in parte anteriori ad modum unius cornu in longum: alii in obliquum, ut griffones habent retro et naturaliter pro unguibus gerunt . . . quae quidem rostra pouleanas gallice nominabant. Et quia res erat valde turpis, et quasi contra procreationem naturalium membrorum circa pedes, quinimo abusus naturae videbatur, ideo Dom. Rex Franciae Carolus fecit per praecones proclamari publice ne aliquis quicunque esset qui auderet talia deportare.*" POPE URBAN V. also forbade them; but fashion was stronger than kings and popes. The word, according to LITTRÉ, comes from *poullaine* (*quasi* "pellis polonica"), a kind of Polish leather of which they were made. It was applied to the beaks of ships, and the beaked and hinged knee-pieces to the leg-armor. These were sometimes fashioned like the head and beak of a monstrous bird, which opened and shut with the movements of the leg. Of the effect thus produced, an amusing caricature may be

seen in DORÉ's illustration to BALZAC's story, 'L'Héritier du Diable.'

The word *polainas*, meaning a kind of gaiters, is found (as a correspondent points out) in CERVANTES:—"antiparas, que . . . son medias calzas con avanpiés, que por su proprio nombre se suelen llamar *polainas*" ("Rinc. y Cort."). VALBUENO derives the word from *polvo*, "which" (as EUCLID says) "is absurd."

WM. HAND BROWNE.

Johns Hopkins University.

BRIEF MENTION.

A second edition has appeared of 'Anecdotes Nouvelles' (New York: Charles E. Merrill). The opportunity has not been availed of to make any new choice of selections, but a few hints are introduced as to the best way to use a text in teaching beginners. These hints are suggestive, and may prove acceptable and useful to many a teacher.

'Antonymes de la langue française,' par A. MUZZARELLI (New York: W. R. Jenkins), is the production of a practical teacher of the French language, the author being known to students of French through his connection with the Sauveur Summer College of Languages. The conception of the book is a happy one and will commend itself to teachers of French as in a measure novel and in every way suggestive. We are perhaps too prone, in our process of *desynonomizing* (to adopt COLERIDGE's word), to ignore the value of antonyms, with the sharp contrasts and the bold antitheses which they present. PROFESSOR MUZZARELLI's work is excellently adapted to the purpose of enlarging the range of one's French vocabulary, and of impressing the meanings of words by the very difference which the study of antonyms brings out at every step.

The most recent event of interest to elementary students of Old French is the appearance of the second edition, revised and corrected, of GASTON PARIS' 'Extraits de la Chanson de Roland et de la Vie de Saint Louis,' the first edition of which was reviewed at length in these columns (January, 1889).

While retaining its original place in the Hachette series of *Classiques français*, the entire book has been reset in more compact and attractive typography and presents a delightfully clear and inviting page to the learner. The utmost care has obviously been bestowed on the revision of all parts of the work, the suggestions and corrections of MUSSAFIA, DARMESTETER and others having been turned to full account and particular attention paid to accuracy in the paradigms, references and vocabularies. In its present form, the little hand-book is truly a polished gem of high scholarship, expressly set to meet the desires of every beginner in Old French. (Boston: Carl Schöenhof. Price 2. fr. 50.)

The Eighth Annual Report of the Dante Society (Cambridge University Press; 8vo, pp. 98) mentions the publication of PROFESSOR FAY's 'Concordance of the Divina Commedia' as the most important event to be noted in the Society's activity for the past year. The remainder of the edition, after supplying subscribers, has been placed for sale in the hands of Little, Brown & Co., Boston, and Trübner & Co., London. Under the stimulus of this production a number of workers, connected in various capacities with Harvard University, have undertaken the co-operative compilation of a concordance to the 'Vita Nuova' and the 'Canzoniere,' which may likewise be published under the auspices of the Society. The prominent feature of the present report is a prize essay (of fifty pages) by MR. GEORGE RICE CARPENTER, A. B. (Harvard, 1886), entitled "The Episode of the Donna Pietosa," being a scholarly attempt to elucidate and reconcile certain statements in the 'Vita Nuova' and the 'Convito.' This is followed by a Dante bibliography for the year 1888, compiled by Mr. William Coolidge Lane, Assistant Librarian in the Harvard College Library.—The membership of the Dante Society, as given in this report, numbers fifty-five names, only one of which, that of HENRY W. LONGFELLOW, is marked with the mortuary star. Four of the members are credited to England; while the American contingent ranges from Brunswick, Maine, to Davenport, Iowa, and from St. Paul, Minn., to Washington, D. C. Thirteen of the

members (including one in England), are women—certainly a striking proportion. One of the by-laws of the Society reads: "Any person desirous to become a member of this Society may do so by signifying his or her wish in writing to the Secretary (Wm. C. Lane, Cambridge, Mass.), and by the payment of an annual fee of five dollars." The opportunity to exhibit a personal and helpful interest in a literary cause to which comparatively few feel themselves called, will doubtless be appreciated by some to whom the objects of the Society have hitherto remained unknown.

The neat and convenient shape in which 'Ruy Blas,' by VICTOR HUGO, edited with notes by RENA A. MICHAELS, has been brought out by Henry Holt & Co., renders the book especially welcome for use in the class-room—but not without certain drawbacks. A rapid glance discloses that the accuracy of text and punctuation is not all that could be desired (cf. p. 13, l. 27; p. 31, l. 15; p. 33, l. 12; p. 37, l. 16; p. 52, l. 4; p. 75, l. 25; p. 79, l. 22; p. 82, l. 14; p. 90, l. 15; p. 97, l. 29; p. 102, l. 5; p. 103, l. 2; p. 105, l. 11.) Neither can the notes as a whole be accounted adequate. Against two of them, in particular, pupils will need to be put upon their guard.—

Vous ne me donnez pas du tout d'argent,
mon maître;
Je m'en passe.

Editor's note, p. 109: "*Je m'en passe*—Note the use of the reflexive pronoun. 'I pass that by,' i. e., 'I will say nothing of that.'" Again,

..... ont greffé deux blasons.
Moi, je suis le marquis de Finlas; vous le comte
De Garofa. Tous deux se valent si l'on compte.

Editor's note, p. 111: "*Tous deux se valent*—Lit., 'Both are of worth, that is, worth something.'"—Yet these two passages are exceedingly clear, *se passer d'une chose* and *se valoir* being expressions in daily use.

In 'La Fontaine's Fables Choises, edited with introduction and notes by L. DELBOS' (New York: Henry Holt & Co.) we have a little volume containing a judicious selection of seventy-eight of LA FONTAINE'S Fables, which it is a special pleasure to recommend to teachers and students of French. In a brief

introduction LA FONTAINE's life and writings are summarily reviewed. M. L. DELBOS boldly asserts that never has a man's character been more wrongly estimated than in the case of the great Fabulist. Whether this be so or not it is not here the place to argue; but it may be incidentally remarked that LA FONTAINE's character presents too many debatable points to be so briefly disposed of in a few introductory remarks. The notes are abundant and good, and the English renderings of difficult passages are generally happy.

The need of a German dictionary that should be at once accurate, fairly complete and yet popular enough for the general reader, has long been felt. The great work of the GRIMMS and their successors, besides being still incomplete, is too large and too expensive for the majority of students and readers. JACOB GRIMM misapprehended the needs and wants of the public when he expressed the hope, "das Wörterbuch könne zum Hausbedarf und mit Verlangen oft mit Andacht gelesen werden. Warum sollte sich nicht der Vater ein paar Wörter ausheben und sie Abends mit den Knaben durchgehend zugleich ihre Sprachgabe prüfen und die eigene auffrischen? Die Mutter würde gern zuhören."* SANDERS, who is more in sympathy with the general reader, might have given us a highly useful book if the enormous industry evinced in his 'Wörterbuch' and 'Ergänzungswörterbuch' had been coupled with better judgment in regard to form. M. HEYNE, well known as a lexicographer by his contributions to the work commenced by the GRIMMS, now offers us a new 'Deutsches Wörterbuch' (Leipsic: Hirzel; New York: B. Westermann & Co.), which bid fair to combine the best scholarship with the popular features which have given to WEBSTER's and LITTRÉ's dictionaries such prominent places in the educational literature of their respective countries. The part (A-Ehe) which lies before us gives in 656 columns a judicious selection from the list of words treated by GRIMM. There are about 500 words in HEYNE to the first 1100 in GRIMM. The majority of the words omitted are self-explaining compounds. The etymology and history

*DUNCKER 'Die Brüder Grimm,' p. 92.

of each word are briefly given, and the various meanings are enumerated in their logical sequence with numerous examples. While the definitions are, as a rule, clear and adequate, we regret, particularly in the interests of the many foreign students of German who have long wished for a German dictionary in German, that the editor has not attempted to make all definitions as nearly self-explaining as possible. Thus, for example, for the names of plants and animals, in which dialect differs so much, a scientific terminology should have been adopted; the definition of *bachstelze* as "der bekannte Vogel" is well-nigh useless. Nor is a definition by means of a rarer word of foreign origin, e. g., *bälgetreter*, "calcant," very helpful. The arrangement of the matter and the typography are greatly superior to SANDERS' work. The dictionary will be published in six parts and is to be completed within three years. We must reserve a more extended review for a future time; for the present we can heartily recommend the work as the most generally useful of all German dictionaries.

The latest of the annotated Modern Language texts published by D. C. Heath & Co., for the use of schools and colleges, is VICTOR HUGO's 'Bug Jargal,' edited by JAMES BOÏELLE, Senior French Master in Dulwich College. The book is provided with preface, biographical notice of VICTOR HUGO, notes and appendix. The eleven chapters of text fill 181 pages, with lines conveniently numbered for reference; while the notes cover forty pages, and call attention to the more difficult constructions in syntax and idiom.

The eleventh improved edition of the 'Mittelhochdeutsche Grammatik nebst Wörterbuch zu Der Nibelunge Nôt, zu den Gedichten Walthers von der Vogelweide und zu Laurin, für den Schulgebrauch ausgearbeitet' von ERNST MARTIN (Berlin: Weidmannsche Buchhandlung. 1889. 104 S.) shows no advance upon the former editions. Here are the original vowels *a, i, u*, *Brechung, Rückumlaut* all unchanged since GRIMM. It is difficult to see how a textbook with so antiquated a phonology can yet be used in the schools, but it seems still to find favor. The vocabulary

has always been a very convenient one; perhaps this helps to keep the book afloat with all its antiquated cargo.

The stock of annotated stories available for class-room use is increased by SOUVESTRE's 'Le Mari de Madame de Solange,' edited by PROFESSOR O. B. SUPER (Boston: D. C. Heath & Co.). This text, which as a story is interesting though somewhat sudden and unsatisfactory in its ending, furnishes material for filling out a term's work with a class not far advanced. The style is easy and pleasing. The notes are somewhat sparse (two pages and a half of them for fifty three pages of text), but are well put. They are in no case etymological, but either give aid in the way of renderings or cover historical allusions.

'Random Exercises in French Grammar, Homonyms and Synonyms, for advanced students,' by LUCIEN BOQUEL, Librairie Hachette & Cie., 1888, differs entirely in scope and purpose from the preceding. The exercises are taken at random only in the sense that each serves to illustrate some well-defined point in French idiom. It is therefore intended especially for those who wish to gain a more thorough knowledge of the spirit and history of the language, entirely apart from its merely practical side. Words similar in sound or signification and yet distinct are taken up, and exercises given in the use of them. More than one half of the book (the whole consists of 290 pages) is occupied by the vocabulary of Synonyms and Homonyms, a feature to be recommended for the distinctions made in usage and meaning, as well as for the etymologies and history of words.

PERSONAL.

R. W. MOORE, Professor of French and Latin in Georgetown College, Ky., is settled for the winter at the university of Strasburg, Germany, where he is pursuing studies in Romance and Germanic philology.

MR. W. R. MORFILL has been appointed to the Chair of "Slavonic Philology and Antiquities" recently created at the University of Oxford, England. PROFESSOR MORFILL is

the most eminent English Slavist and, since the death of the late MR. RALSTON, has had to battle almost alone for the cultivation and promotion of Slavic studies in Great Britain. This recognition, by the university, of his unremitting activity and distinguished merit in the field of his preference, will be everywhere a source of congratulation to the lovers of the Slavonic languages and literatures. The Transactions of the London Philological Society owe to the accurate research of this specialist the annual reports on the progress and development of Slavonic philology. In 1877 he published here a lucid sketch of the Russian language and its dialects. Some of his further publications are a useful 'Manual of Slavonic Literature' (1883), a 'Serbian Grammar' (1889), and an excellent little 'Russian Grammar' comprising a careful selection of reading material with vocabulary, recently issued by the Clarendon Press, Oxford.

L. E. HORNING, Associate Professor of Modern Languages at Victoria University, Cobourg, Canada, was in April last granted leave of absence for two years to pursue his studies in Teutonic, in Germany. He spent the summer semester at Breslau with Professors KÖLBING, FICK and GASPARY, and this winter is engaged in work on Old English and German with Professors HEYNE, ROETHE and BRANDL of the University of Göttingen.

At the opening of the present academic year, EDWARD M. BROWN was called to Cornell University as Acting Assistant Professor of English, to fill the vacancy caused by the absence in Europe of PROFESSOR HIRAM CORSON. PROFESSOR BROWN was graduated at the University of Michigan in 1880; for four years after this he was Principal of a City High School where he taught English Literature and Latin; in 1886 he went to Germany to continue his studies in English philology, and spent there six semesters, distributed among the universities of Strasburg, Berlin, Halle and Göttingen.

MR. C. FONTAINE, formerly of the Washington High School, has in press the second volume of his 'Historiettes modernes' (cf. MOD. LANG. NOTES, vol. iv, p. 195), published by D. C. Heath & Co., Boston.

DR. OTTO's edition of MAIRET's 'Silvanire' (cf. MOD. LANG. NOTES, vol iv, p. 63) is ready to be issued in PROF. VOLMÖLLER's *Sammlung französischer Neudrucke*.

DR. JOHN BELL HENNEMAN, who is now Professor of English and History at the Hampden-Sidney College (Virginia) was graduated at the University of Berlin last July; his dissertation is entitled, "Untersuchungen über das mittellenglische Gedicht 'Wars of Alexander'." DR. HENNEMAN is a native of Spartanburg, S. C. The last three years of his college course were spent at the University of Virginia, where in 1883 he received the degree of A. B.; in 1884 that of A. M. Previous to his three years' course (1886-89) at Berlin, he served Wofford College (S. C.) as Assistant in Languages.

DR. CHARLES HARRIS was appointed some months ago Professor of the German Language and Literature at Oberlin College, Oberlin, Ohio, in place of JAMES KING NEWTON, resigned. PROFESSOR HARRIS is a graduate (1879) of Indiana University and in 1883 received the Ph.D. degree at the University of Leipsic, Germany. He afterward taught for two years in the Common Schools of Illinois, then in the Academy at Vincennes, Indiana, whence he passed to the Illinois Normal School as teacher of French and German. DR. HARRIS has in press a work entitled, 'Selections for German Composition, with Notes and Vocabulary,' which is to be published by D. C. Heath & Co., Boston.

GEORGE M. HARPER has been appointed Instructor in French at his Alma Mater, Princeton College, N. J., where he was graduated in 1884 and afterward studied abroad for two years. During this time he spent one semester at the University of Göttingen and two semesters at the University of Berlin. He has had editorial experience on the New York *Tribune* with which he was connected for six months and later, also, on *Scribner's Magazine* where he was an assistant editor for two years.

F. C. SUMICHRAST has been appointed Assistant Professor of French at Harvard University, Mass. PROFESSOR SUMICHRAST began his career as a teacher in Scotland and subsequently resided in London, whence he came

to Canada in 1870 to fill the Chair of Modern Languages at King's College University, Nova Scotia. In 1875, he became Registrar of the University of Halifax, N. S., and Examiner in French to the University. While here he held also the position of Interpreter to the Court of Vice-Admiralty, of Examiner to the Barrister's Society, and of Sub-Examiner for the Gilchrist Scholarship for Nova Scotia and Prince Edward Island. In 1881 he took charge of Fort Massey Academy for Boys and, later, established the Girton House School for Girls whence he passed again, as Governor, to King's College University, N. S. On coming to Boston in 1887, he was appointed Instructor in French at Harvard University which position he held until the promotion as indicated above. During his twenty years of experience in working for the press, PROF. SUMICHRAST has contributed articles to *Belford's Magazine*, the *Canadian Monthly*, the *Toronto Nation*, the *Halifax Critic*, the *London Builder*, the *London Field*, *Hunts' Magazine* and the *New York Outing*. A translation into English of DR. PUSEY's 'Apologia,' a brochure on the "Painters represented in the Dresden Museum" and the following annotated editions are due also to his pen: 'L'Abbé Constantin' by L. HALÉVY, 'Les Frères Colombe' by PEYREBRUNE, 'Le Chien du Capitaine' by ENAULT, 'L'Attelage de la Marquise' by TINSEAU, 'Une Dot' by LEGOUVÉ, 'Le Gendre de M. Poirier' by AUGIER & SANDEAU, 'Les Trois Mousquetaires' by DUMAS. Besides these, PROF. SUMICHRAST has in press annotated editions of 'Horace' by CORNEILLE, 'Andromaque' by RACINE, 'L'Honneur et l'Argent' by PONSARD.

CAMILLE RIED has been appointed Instructor in Modern Languages at Clark University, Worcester, Mass. MR. RIED received his early education in Germany and France and later went to Spain where he spent three years. On coming to America, he first entered upon a business career, but afterward turned his attention to languages, history and mathematics and, three years ago, opened a school in Boston for both classical and modern languages. In this post he continued till his appointment as noted above.

L. F. LOOS has been appointed Instructor in German at Western College, Toledo, Iowa, in the place of PROFESSOR ISAAC A. LOOS resigned. MR. LOOS is of German birth and has studied at the College just named for three years. He is yet a member of the Junior class, Ph.B. course, and the appointment to his present post is regarded as only provisional.

LAWRENCE FOSSLER has been appointed Instructor in Modern Languages at his Alma Mater, the University of Nebraska, in the place of DR. J. A. FONTAINE (cf. MOD. LANG. NOTES, vol. ii, p. 235) resigned. MR. FOSSLER received his early education in the *Volks- und höhere Bürgerschule* of Germauy. On coming to this country, he entered the University of Nebraska at Lincoln, where he was graduated in 1881. He subsequently spent a year (1881-82) in Paris, attending lectures at the Collège de France, whence he returned to America to occupy successively the position of Instructor in Modern Languages, of Assistant Principal and of Principal in the Lincoln High-School.

C. E. GOODELL has been appointed Instructor in Modern Languages at his Alma Mater, Franklin College, Franklin, Ind., in the place of MR. J. D. BRUNER (cf. MOD. LANG. NOTES vol. iv, p. 258), resigned. MR. GOODELL was graduated in 1888 and his present appointment is considered only temporary.

DR. WALLER DEERING has recently assumed the charge of the "School of Teutonic languages" at the Vanderbilt University. He is a graduate of the same Institution (A. M., 1885), and for a year after his graduation (1885-86) was there enrolled as Fellow in German. A leave of absence was next granted him by his Alma Mater, for an extended course of study in Germany; this course extended over the last three years and consisted in attendance on the lectures offered at the University of Leipzig in the departments for English, German and the Romance Languages. DR. DEERING offered a dissertation on "The Anglo-Saxon Poets on the Judgement Day"; it will soon be published. In association with DR. MCCLUMPHA, of Bryn Mawr College, DR. DEERING is preparing an English translation of WÜLKER's 'Grundriss zur Geschichte der Angelsächsischen Litteratur.'

The January number (vol. x, No. 117) of the

Dial contains a succinct review by MELVILLE B. ANDERSON of "Two Books concerning Chaucer." The first of these is 'Chaucer's Canterbury Tales' by JOHN SAUNDERS; the second, 'Chaucer: The Legend of Good Women' by the REV. WALTER W. SKEAT.—The *Popular Science Monthly* for December 1889, pp. 242-257, has the continuation and conclusion of SIR MORELL MACKENZIE'S article on "Speech and Song" (cf. MOD. LANG. NOTES vol. iv, p. 257).—*Science* for January 3, pp. 5-7, contains selections from PROFESSOR MELVILLE BELL'S interesting address "Phonetics," delivered before the Phonetic Section of the Modern Language Association at its Annual Convention held in Harvard University on December 26, 27, 28, 1889.—PROF. H. H. BOYSEN has an article entitled "The Nixy's Strain" in the Thanksgiving number of the *Youth's Companion*.—*Lippincott's Magazine* for January has, pp. 88-98, "The Theatrical Renaissance of Shakespeare" by EDWARD FULLER, also "Nathaniel Parker Willis" by RICHARD HENRY STODDARD.—The *Academy* (Syracuse) for December 1889, contains an article on "Comparative Grammar" by PROF. MORTON W. EASTON, of the University of Penna., also "The Unscientific Method" by FELIX E. SCHELLING of the same university. This number gives us, also, "The Order of English Studies in the Secondary Schools," by IDA M. STREET and a discussion of this paper by LOIS MCMAHON.—At the Annual Convention of the College Association of the Middle States and Maryland, held on November 29 and 30, in the University of Pennsylvania, PROF. FRANCIS A. MARCH of Lafayette College, read a paper on "The Study of English required for Admission to College," and PROFESSOR HORATIO S. WHITE of Cornell University, presented a communication on "The Admission of Students to the University on Certificates."—On December 4th, 1889, PROFESSOR HUNT, of Princeton College, read a paper entitled "The Impassioned Style," before the Presbyterian Ministers Association of Philadelphia. PROF. HUNT has also announced a series of four papers on Old English studies which will be published in the *Homiletic Review* for 1890: 1. Bede, the Old English Church Historian; 2. Cynewulf, Trilogist of Christian Song; 3. Specimens of Old English Religious Satire; 4. Orton, an Old English Poet-Homilist.

JOURNAL NOTICES.

ANGLIA, VOL. XII. PARTS I, II AND III.—Schirmer, G., Ueber James Sheridan Knowles' William Tell.—Fluegel, E., Pyramus and Thisbe.—Kall, J., Ueber die parallelstellen in der angelsächsischen poesie.—Mann, M., Quentin Durward.—Koeppel, E., Die englischen Tasso-übersetzungen des 16. Jahrhunderts.—Sarrazin, G., Die entstehung der Hamlettragödie.—Hoffer, O., Ueber die entstehung des angelsächsischen gedichtes 'Daniel'.—Fluegel, E., Lieder-sammlungen des xvi. Jahrhunderts.—Sopp, W., Orthographie und aussprache der ersten neuengl. bibelübersetzung des William Tyndale.—Haase, F. K., Die altengl. bearbeitungen von Grosseteste's 'Chasteau d'amour' verglichen mit der quelle.—Sarrazin, G., Die 'Fata Apostolorum' und der dichter Kynewulf.—Huppe, H., Die präposition *for*.—Miller, Th., The position of Grendel's arm in Heorot.—Letzner, K., Die Cotswaldspiele und ihre dichterische verherrlichung.—Lulek, K., Zur metrik der mittellengl. reimend-alliterierenden dichtung.—Fluegel, E., Ein brief Emerson's.—Sattler, W., Englische Kollektaneen.

ENGLISCHE STUDIEN, VOL. XIII, PART II.—Kupferschmidt, Max, Ueber das handschriftenverhältniss der Winchester-annalen.—Kellner, Leon, Sir Clyomon and Sir Clamydes, ein romantisches schauspiel des 16. Jahrhunderts.—Jameson, J. F., Historical Writing in the United States.—Reviews: ten Brink, B., Beowulf, Untersuchungen (H. Möller).—Weltzenboeck, G., Zur reform des sprachunterrichts (H. Klinghardt).—Wilke, E., Anfangsunterricht im Englischen (A. Rambeau).—Krause, E. F., England (A. Brenneke).—Dohme, R., Das englische haus (A. Brenneke).—Schmeding, Der aufenthalt der neuphilologen und das studium moderner sprachen im auslande (R. Oppenheim).

POET-LORE. October, November, December: Seudder, Vida D., Womanhood in Modern Poetry.—Hauksnecht, Emil, Shakespeare in Japan.—Groff, Alice, The True Greatness of Browning.—Rolfé, W. J., Blue Eyes and other in Shakespeare.—Dole, N. H., Shakespeare and the Russian Drama.—Fleay, F. G., Annals of Shakespeare's "Fellow."—Robert Armin.—Clarke, Helen A., The Throstle Song.—Pendleton, Charlotte, A Spring Song.—Morris, H. S., A Poetic Symposium. In the Manner of "The Quair."—Williams, F. H., Chanson of Henry IV.—Temple, Stephen, Ballade of the Ladies of Long Syne.—Pendleton, Charlotte, From the Roman de la Rose.—Körner, Sinclair, Shakespeare's Inheritance from the Fourteenth Century.—Pancost, H. S., "Luria"; Its story and motive.—King, J. C., Shakespeare at the Paris Exposition.

SHAKESPEARIANA, October, November, December: Thomas, C. W., Shakespeare—The Man or the Book.—La Fleur, E., "King Richard the Third."—Fleming, W. H., A Study in "Much Ado."—Pancost, H. S., Prince Hamlet's Outing.—Griffiths, L. M., Hamlet's Mental Condition.—Taylor, John, Shakespeare's Religion.—Walters, A., The Baconian Comedy of Errors.—Rogers, S., A Contemporary of Shakespeare's.

ZEITSCHRIFT FÜR DEUTSCHE PHILOGIE VOL. XXI, No. 4.—Slevers, E., Himmelgartner Bruchstücke.—Hamburger, P., Der Dichter des jüngeren Titirel.—Matthias, E., Erasmus Alberus Gespräch von der schlangen verführung (die ungleichen kinder Evae).—Bolte, J., Ein Brief Johann Laurembergs.—Miscellen und litteratur.—VOL. XXII, No. 1, Kahl, W., Die bedeutungen und der syntactische gebrauch der verba 'können' und 'mögen' im altdutschen.—Mueller-Frauenstein, G., Über Ziglers Asiatische Banise.—Payer, R. v., Eine quelle des Simplicissimus.—Wilstock, H. v., Zum Tellenschuss.—Litteratur.—No. 2.—Mogk, E., Untersuchungen zur Snorra-Edda. I. Der sogenannte zweite grammatische traktat.—Mueller-Frauenstein, G., Über Ziglers Asiatische Banise. (schluss).—Maurer, K., Gudbrandur Vigfússon, Nekrolog.—Miscellen und litteratur.—No. 3.—Jackel, H., Die alalslagen Bede und Fimmllene.—Piper, P., Zu Notkers Rhetorik.—San Marte, Über den bildungsgang der gral- und Parzivaldichtung in Frankreich und Deutschland.—Euling, K., Ein quodlibet.—Euling, K., Eine lügendichtung.—Neumann, A., und Schroeder, F., Zum Passional.—Pletsch, P., Ein unbekanntes oberdeutsches glossar zu Luthers bibelübersetzung.—Fraenkel, L., Um städte werben und verwantes in der deutschen dichtung des 16. und 17. jahrhunderts, nebst parallelen aus dem 18. und 19.—Miscellen und litteratur.

BEITRÄGE ZUR GESCHICHTE DER DEUTSCHEN SPRACHE UND LITERATUR. VOL. XIV, No. 3.—Stickelberger, H., Consonantismus der mundart von Schaffhausen.—Winteler, J., Ueber die verbindung der ableitungssilbe got. -*af*-, ahd. -*azz*- mit guttural ausgehenden stämmen resp. wurzeln.—Lettzmann, A., Zur laut- und formenlehre von Grieshabers predigten.—Beer, L., Zur Hildensage.—Waag, A., Zum 'Iob Salomos'.—Jellinek, M. H., Ueber einige fälle des wechsels von *w* und *g* im alts. und ags.—Kluge, Fr., Kater und verwantes.—Hildebrand, R., Ein viertes mhd. ein.—Michel, R., Zu Perzival.—Berichtigungen.

LITTERARISCHES CENTRALBLATT. 1889. No. 48.—Walgand, G., Die Sprache der Olympo-Walachen.—Humbert, C., Molières l'Avare.—Schmeding, Der Aufenthalt der Neuphilologen und das Studium moderner Sprachen im Auslande.—No. 49.—Somer, O., Erster Versuch über die englische Hirtendichtung.—Ferrieri, P., Francesco de Sanetis e la critica litteraria.—No. 50.—Quelch, K., Einführung in die französische Aussprache.—Elze, K., Notes on Elisabethan dramatists.—No. 51.—Desdèvis du Dezert, G., S. Loup, abbé de Ferrières, lettres.

ARKIV FÖR NORDISK FILOLOGI. NEW SERIES. VOL. II. PART II.—Falk, H., Vexlen *ä:ö* i nordisk.—Jonsson, Finur, Om skjaldepoesien og de eldste skjalde.—Porkelsson, Jon., Gudbrandur Vigfússon.—Tamm, Fredr., Anmärkan av "Ordbok öfver Svenska medeltidsspråket af K. F. Söderwall, h. 1-9."—Larsson, Ludwig, Anmärkan av "Döbefonten i Åkirkeby kirke af Ludv. F. A. Wimmer."—Lind, E. H., Bibliograph för åren 1887 och 1888.—Kock, Axel, Till växlingen i: *ä* i fornordiska språk.

MODERN LANGUAGE NOTES.

Baltimore, February, 1890.

ROBERT BROWNING.

ROBERT BROWNING was born in 1812, just three years later than ALFRED TENNYSON. BYRON was then in the maturity of his fame; SCOTT was abandoning poetry and was preparing himself for the production of his historic romances, the fruitful inspiration of succeeding artists in all spheres of literary evolution from BULWER to CARLYLE, MACAULAY, FROUDE and GREEN; COLERIDGE had passed into the philosophical and critical stage of his career; WORDSWORTH was still under the shadow of adverse and indiscriminating criticism; SHELLEY had not attained his climax; the name of KEATS was scarcely yet known. In 1833, when BROWNING was twenty-one years of age, "Pauline," his first poem, was issued and scarcely attracted the attention of professional critics. "Paracelsus" was published in 1835, and "Strafford," which despite all the efforts of MACREADY's genius failed to achieve a dramatic success, appeared in 1837. Then followed a long and brilliant series of creations illustrating almost every phase of intellectual activity, every epoch of human history—a series that closed only with death.

It is beyond the scope of an ordinary article to dwell in detail upon the varied and versatile productions of ROBERT BROWNING. Any one of his more elaborate achievements—such as "The Ring and The Book"—might exhaust the possibilities of the rarest criticism. We must be content to take a lower range and strive simply to show what are the masterful characteristics upon which BROWNING's fame must abide through all fluctuations of taste, through every variation of poetic form. First, he is the poet of the spiritual life—the "subtlest assertor of the soul in song." The deep and obstinate questionings of invisible things are portrayed as by no other hand. All human life, all earthly conflict, are but the dim foreshadowing of a purer revelation of which the things that now are form the faint and feeble allegory.

"On the earth the broken arcs; in the heavens a perfect round,
All we have willed or dreamed or hoped of good shall exist,
Not in its semblance but itself."

The charge most persistently urged against BROWNING is obscurity—hopeless, impenetrable obscurity. That the allegation is in a measure just, even his most enthusiastic admirers must acknowledge. Yet it is equally true that the poet is not wilfully, or even consciously, obscure; the light that is in him is not darkness, though it sometimes lack brilliance through imperfection in the transmitting medium. The noblest types of art, literary or plastic, do not reveal their full measure of rich suggestiveness to the merely casual student; the highest poetry is as much the appropriate subject of patient scrutiny and critical investigation as the science of mathematics or of astronomy. To most of us the high function of "fathoming the poet's mind" is not vouchsafed. The "vision and the faculty divine" may see eye to eye, where we behold dimly and in figure. Equally true is it that BROWNING cannot be assigned a place in the goodly company of artistic poets, the sovereigns of form, such as GRAY and TENNYSON, who have striven after the ideal symmetry of the Greeks. Though fashioned mainly amid the cold and sedate environments of the Victorian era, he has claimed all times as his spoils and taken all forms of development as his province. In vigor and audacity of expression, in bold and daring ellipsis, in the conservation of ancient but idiomatic forms, he may be ranked with the masters who illustrated our language during the XVI. and XVII. centuries. To illustrate this general proposition in detail would expand this article beyond all rational limits. We may specify, however, his frequent employment of the rhematic *to*,—as "to only signify" ("A Blot on the 'Scutcheon'"); "to tamely acquiesce" ("Colombe's Birthday"); "to really be" ("Waring"); "to merely have" ("A Blot on the 'Scutcheon'"). Many other illustrations might be cited, but these are sufficient for our purpose. The construction, though occasionally employed by our poets, is almost unknown in SHAKESPEARE's rich and complex English. In "A Blot on the 'Scutcheon'" we find *fore-done*, so well known to students of SHAKESPEARE and of our old literature from the

Anglo-Saxon age. In "Colombe's Birthday," Act v, we find an ancient English idiom which survived in literature until the XVIII. century; it may be found in BENTLEY's famous dissertation, and it still exists in provincial usage. We refer to the employment of the double negative to emphasize the negation. In the passage referred to BROWNING writes: "Let me not do myself injustice neither." In "Rabbi Ben Ezra" we have the word *irks* used in its olden personal sense,—"*irks* care the crop full bird." This impersonal use of the term survives in some portions of the Southern States. In "Childe Roland to the Dark Tower Came" we have a singular use of the word *skills* in the sense of 'boots' or 'avails,'—"It nothing *skills*, I cannot help my case." The student will find it suggestive to compare with this the sense in which the same word is used in I. Kings, v, 6,—"*there is not among us any that can skill to hew timber like unto the Sidonians.*" In "The Boy and The Angel" we find the word *dight*, employed by MILTON in at least one immortal passage, to say nothing of its use by other masters of our literature. The word *dartles*, in "My Star," is possibly the poet's own coinage. *Emprise*, "Colombe's Birthday," Act iii, though noted by BROWNING commentators as rare, may be regarded, we think, as an accepted usage. It is perhaps strange that critics have failed to note the identity of the ortolan, of which the poet seems to have been especially fond—see "Prologue to Ferishta's Fancies"—with the well known rice-bird of the Southern States. In the "Flight of the Duchess," xiv, we have the word *usurpature*,—"as if age had foregone its *usurpature*;" *discepth*, "Master Hughes of Saxe-Gotha" xiv, "Two must *discepth*;" *usurpature* in the same poem, xxiii; *vociferance*, xv, "All now is wrangle, abuse and *vociferance*;" xvi, *crepitant* and *strepitant*,—

"Two retorts, nettled, curt, *crepitant*,

Four overhears them all strident and *strepitant*."

Pleasure is used as a verb, "Abt Vogler" i,—

"And pile him a palace straight, to *pleasure* the princes he loved."

Citied is to be noted in "A Grammarian's Funeral,"—

"*Citied* to the top, crowded with culture."

Suave has a physical or sensuous signification,—"The *suave* plum, ("Cleon");—*indue* has the primitive sense of 'to put on,' in "Rabbi Ben Ezra,"—

"What weapons to select—what armor to *indue*."

Centuply-angled occurs in "Numpholeptos,"—"Centuply-angled as a diadem;" from the same, *petrific*,—

"The old statuesque regard—the sad *petrific* smile,"

an expression marked by rare quaintness and rare power. Such forms as *wot*, *a-cold*, *a-strain*, *a-dare*, occur repeatedly but require no special comment, as their parallels are to be found in every age of our poetry.—*Lamp* is used as a verb in "One Word More," xv,—"*Full she flared it, lamping Samniato.*"—*Bicker* occurs in "A Forgiveness,"—

"That a blade should writhe and *bicker* like a flame,"

The student will find it suggestive to compare BROWNING's use of the word with the meaning it has in the old English and Scotch ballads;—*coëtaneous* ("Cenciaja"),—"The *coëtaneous* dames in youth and grace;"—*assiduous* in its etymological sense 'sitting down to,'—"And now assiduous at his post;" note also the use of *tentative* in the same poem;—*fire-new* meaning 'brand-new' ("Soliloquy of the Spanish Cloister"),—"With a *fire-new* spoon we are furnished."—Is not the Abbott *Deodaet* in "The Heretic's Tragedy" suggested by the famous DEUSDEDIT of early church history? It is well known that such compounds as *Deogratias*, *Deusvult*, *Deodatus*, etc., were in familiar use, especially during the Donatist controversy, and they seem to have been the prototypes of Praise-God Barebones, God-be-here, and their partisans of the English Puritan dispensation;—*misfeasance* ("Before," vi),—"And the price appear that pays for the *misfeasance*;"—*dree*, 'to bear or endure,' marked obsolete or provincial by WEBSTER ("Old Pictures in Florence," xxv),—"Why not reveal while their pictures *dree*." In xxxv of the same poem there is a graceful allusion to MILTON's well known line: "To end now our half-told tale of Cambuscan;"—*mort-cloth* ("The Bishop Orders his Tomb at St. Praxed's Church"),—"And let the bed-clothes for a *mort-cloth* drop;"—*lovelily* ("Flight of the Duchess,"

xvii),—"And poured out all *lovelily, sparklingly* sunlit;"—*star-shine* ("The Last Ride Together," iii),—"Cloud, sunset, moonrise, *star-shine* too;"—*derive*, used intransitively in the sense of 'descend, or proceed from' ("Old Pictures in Florence," viii),—"Da Vincis *derive* in good time from Dello's"; the same use of the word may be found in the essays of WALTER PATER and the late MARK PATTISON (see PATTISON'S 'Essay on Calvin at Geneva,' vol. ii, p. 16, "It—Puritanism—*derives* directly to this country from Geneva").—Peculiar is the use of *unimpeached* ("Women and Roses," iii),—

"Thy leaf hangs loose and bleached;
Bees pass it *unimpeached*;"

flare is used as a noun ("Bishop Blougram's Apology"),—"Men call *flare* success. In the same poem are found *Decrassify*,—"Eliminate, *decrassify* my faith"; *Stuccotroidlings*,—"Ciphers and *stucco-troidlings* everywhere"; *eerie*,—"It's like those *eerie* stories nurses tell"; *Ichor*,—"The child feels God a moment, *ichors* o'er the place." *Cheatery*,—"Surely not' downright *cheatery*" ("Mr. Sludge, the Medium"); *umber*, common in SHAKESPEARE, and *bistre*,—"The outworn *umber* and *bistre*; *odic*,—"Rubbed *odic* lights with ends of phosphor-match";—*demirep* ("Bishop Blougram's Apology"),—

"The superstitious atheist, *demirep*
That loves and saves her soul in new French books;"

fore-went,—"Threw club down and *forewent* his brain beside"; *creased*—used in a figurative or tropical sense—

"While the great bishop rolled him out a mind
Long rumpled, till *creased* consciousness lay smooth."

The reference to "Dowland's lute" ("Bishop Blougram's Apology") acquires an additional charm in view of MR. BULLEN'S recent publications, which have done so much to revive an interest in one of the noblest lyrists of the Elizabethan time, in whom "music and sweet poetry agree." Yet how many of us knew him save as a mere memory, until he was recalled to appreciation by the invaluable labors of MR. BULLEN? The examples that have been given as illustrative of the characteristic features of BROWNING'S English might easily be developed into a special treatise. The object, however, has

not been to exhaust investigation, even were that possible, but merely to stimulate and quicken more elaborate and minute research. With all his grasp of language, BROWNING sometimes displayed a singular lack of appreciation of the historical or philological side of English. This is illustrated by his strangely perverse view in regard to such ancient and reputable idioms as *had rather, had better*,—a view at variance with every teaching of scientific or comparative grammar,—and his flagrant error in regard to the meaning of the word *twat* (see MOD. LANG. NOTES iii, 235),—a misconception that might have been avoided by a simple reference to WRIGHT or HALLIWELL. Not quite so deplorable is his blunder in the use of *slug-horn*, (see "Childe Roland to the Dark Tower Came"), which SKEAT has pointed out in his 'Principles of English Etymology,' pp. 447-448. Yet with his lack, in some conspicuous instances, of philological discernment or attainment, his poetry rises to occasional climaxes of power and intensity such as no singer of our century has surpassed. That he possessed the art-faculty in so masterful a measure of endowment, renders us all the more regretful for his frequent abdications of this august prerogative of the poet. No reader of "Colombe's Birthday," "Abt Vogler," "Pippa Passes," "A Blot on the 'Scutcheon," "Old Pictures in Florence," "My Lost Duchess," the "Invocation from the Ring and the Book" and the songs in memory of MRS. BROWNING, can question that his artistic gift was one of the ripest and rarest bestowed upon any singer of our era. We are inclined to the opinion that his shorter poems, in which condensation of language is a necessity, exhibit his power in its most attractive and abiding form. The Italian Renaissance, with its æsthetic orgies, its grotesque blending of Pagan and Christian ideals, is delineated in "The Bishop Orders his Tomb at St. Praxed's Church" with such subtle appreciation of the inner life of that epoch as to elicit unqualified eulogium from the most capable and the most captious historians of art. The strength and the weakness of WORDSWORTH are portrayed in a few touches, as the "Lost Leader,"—"pardoned in heaven, the first by the throne,"—passes in

review before us. Exquisite pathos mingles with radiant loveliness, as the dawning life of "Evelyn Hope" enters into the congenial fellowship of seraphs and angels. No more graphic exhibition of the pure and hallowed life of the student has ever been made than "A Grammarian's Funeral." It is the scholar's anthem for all ages. No more thrilling stanzas have ever been produced than "Childe Roland to the Dark Tower Came." We are moved by it "more than with a trumpet;" in times of waning hope, in seasons of apparent failure its last notes are an inspiration. In "A Tale" we have a possible echo of long-gone melodies, as the work of BROWNING, though different in aim and issue, may have been suggested by The Musical Duel of FORD or CRASHAW. The influence of our poet's long life in Italy is visible in many characteristics of his poetry. English gravity is tempered by Italian æstheticism—a truth recognized by RUSKIN in his contrast between the art-sense of SHAKESPEARE and that of BROWNING.

That BROWNING's power over the minds of successive ages will increase with the expansion of culture, we doubt not; that he will always be the cherished oracle of an esoteric circle, we are equally assured:

"Since Chaucer was alive and hale
No man hath walked along our road with step
So active, so inquiring eye, or tongue
So varied in discourse."

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LA COMÉDIE EN FRANCE AU XVIII^e SIÈCLE.

Dès qu'on mentionne le mot *Comédie*, tout de suite la figure immortelle de MOLIÈRE nous apparaît. Il semblerait que cet homme s'élève à une telle hauteur qu'il cache dans son ombre tous ceux qui ont osé écrire après lui dans le genre comique. Tel est presque le cas, et c'est avec difficulté que l'on aperçoit d'autres hommes derrière MOLIÈRE. Faisons-les approcher un peu, et nous verrons de charmantes physionomies, des figures fines et spirituelles. Ils s'avancent: observez leurs manières élégantes et polies, leurs brillants costumes, leurs cheveux poudrés, et vous reconnaîtrez les

hommes du XVIII^e siècle, hommes frivoles et sérieux à la fois, comme le siècle dans lequel ils vivaient, siècle qui commençait par la Régence et ses petits soupers et qui finissait par la Terreur et sa guillotine.

Le premier auteur qui doive nous occuper est REGNARD. Quoiqu'il naquit en 1656, il est réellement du dix-huitième siècle par le style de ses écrits, style léger, artificiel même, mais toujours amusant. C'est à peine si nous pouvons reconnaître en REGNARD, le successeur de MOLIÈRE, si nous lisons "le Misanthrope" ou "le Tartufe;" mais nous voyons dans "le Joueur," dans "le Distrain," dans "les Ménechmes," la bonne et franche gaieté de "l'Étourdi," des "Fourberies de Scapin," du "Médecin malgré lui."

"Le Joueur" est le chef-d'œuvre de REGNARD, la pièce est intéressante depuis le commencement jusqu'à la fin, le dialogue est vif et animé, et le vers est bon. Tout le monde connaît l'amusante apostrophe de Valère:

"Tu peux me faire perdre, ô fortune ennemie?
Mais me faire payer, parbleu, je t'en défie."

Il adore sa belle quand il n'a plus le sou et il s'écrie: "O charmante Angélique!" mais que celle-ci, dans son aveuglement, lui donne son portrait enrichi de diamants, il se hâte de le mettre en gage et il retourne au jeu avec une nouvelle ardeur:

"On le peut voir encor sur le champ de bataille;
Il frappe à droite, à gauche, et d'estoc et de taille;
.....
Maudissant les hasards d'un combat trop funeste:
De sa bourse expirante il ramassait le reste:
Et, paraissant encor plus grand dans son malheur,
Il vendait cher son sang et sa vie au vainqueur."

Voilà un beau récit d'un combat autour d'un tapis vert. Ne croirait-on pas voir le Cid courant contre les alfanges des Maures, à "l'obscure clarté qui tombe des étoiles," au milieu des horribles mélanges du sang chrétien et du sang païen et faisant les deux rois prisonniers? Hélas! pour Valère, comme pour Rodrigue, "le combat cessa faute de combattants." Lorsque ses derniers écus eurent succombé, il sentit redoubler son amour pour Angélique et il courut se jeter à ses pieds. Il était arrivé trop tard; Angélique, ayant appris l'histoire du portrait, donne sa main à Dorante, l'oncle de Valère, et celui-ci se retire sans avoir au-

cune intention de se suicider, car, dit-il à son valet :

"Va, va, consolons-nous, Hector, et quelque jour
Le jeu m'acquittera des pertes de l'amour."

C'est ce même Valère qui s'était aussi écrié :

"La jeunesse toujours eut des droits sur les belles ;
L'amour est un enfant qui badine avec elles."

Cette rapide analyse du "Joueur" suffit pour faire voir l'entrain et la gaieté du théâtre de REGNARD. Ces mêmes qualités se retrouvent dans "Attendez-moi sous l'Orme," charmante pièce écrite en collaboration avec DUFRESNY, dans "le Distrain" dont les bévues innombrables nous rappellent celles de l'Etourdi, dans "Démocrite," dans "les Folies amoureuses," dans "les Menechmes," dans "le Légataire universel."

"Les Menechmes" est la pièce la plus amusante de REGNARD. Elle est imitée de Plaute, et, comme "The Comedy of Errors" de SHAKSPEARE, raconte les plaisantes méprises que cause la ressemblance extraordinaire de deux frères. Menechme vient à Paris pour recevoir un héritage et épouser Isabelle. Son frère, le chevalier, qu'il ne connaît pas, arrive aussi à Paris. On lui remet la malle de Menechme, et il apprend par les papiers de celui-ci quelles sont ses intentions. Le chevalier se hâte d'aller trouver Isabelle et envoie tous ses créanciers à son frère. Le pauvre Menechme, qui n'avait jamais quitté sa province, est tout étonné de rencontrer tant de connaissances à Paris et d'avoir tant de dettes qu'on le force à payer. Il se rend enfin chez Isabelle, où il rencontre son frère. La pièce se termine par le mariage du chevalier et d'Isabelle, et de Menechme et de sa vieille et riche coquette, Araminte.

En parlant de coquettes, voici ce qu'en dit REGNARD dans "le Distrain" à propos d'un régiment de femmes :

"Et, si chaque famille armait une coquette,
Cette troupe, je crois, serait bientôt complète."

Terminons notre revue de REGNARD par quelques mots sur "les Folies amoureuses." C'est l'histoire d'une jeune fille qui aime un charmant jeune homme, et qui se fait passer pour folle pour ne pas épouser son tuteur. Elle fait mille extravagances, et comme on doit s'y attendre, elle trompe le bonhomme et épouse celui qu'elle aime.

REGNARD mourut en 1710 à son château de Grillon, où il menait la vie la plus heureuse. Les comédiens étaient à ses pieds, bien différente fut la vie du grand MOLIERE. Il jouait pour que ses compagnons ne manquaient pas de pain, et il tombait expirant sur cette scène où avaient parlé ses sublimes créations, Alceste et Tartufe.

Quand nous mentionnons le XVIII^e siècle, il semble que le nom de VOLTAIRE se présente tout d'abord à notre esprit, mais malgré le génie de cet homme extraordinaire, son théâtre comique est inférieur à celui d'un grand nombre de ses contemporains. L'auteur de "Zaïre" et de "Mérope" vient après CORNEILLE et RACINE, mais c'est à peine si nous osons parler de "Nanine" après les pièces les moins importantes de MOLIERE. Ce n'était pas l'esprit qui manquait à VOLTAIRE, il en avait tout autant et même plus que MARIVAUX, mais là où celui-ci écrivait des œuvres charmantes, celui-là produisait des comédies mort-nées.

Rien ne m'intéresse davantage que le gracieux et gentil *marivaudage* du "Jeu de l'Amour et du Hasard." On y rencontre le *pensé*, le *fin*, l'amour de la forme, qui caractérisent le siècle ; les idées sont les mêmes dans toute la pièce, mais comme elles sont exprimées avec art, avec gentillesse ! Ce sont "des riens pesés dans des balances de toile d'araignée," a dit VOLTAIRE, des riens si bien enveloppés dans de jolis rubans roses qu'ils reviennent à la signification première du mot et qu'ils veulent dire plus que les choses sérieuses de bien des écrivains.

Le siècle de MARIVAUX était un peu amoureux de quintessence, et les beaux esprits qui fréquentaient les salons de la duchesse du Maine, de Mme de Lambert, de Mme Du Deffand, de Mme Geoffrin étaient attirés par le faux brillant d'une conversation tant soit peu affectée et déclamatoire, mais, cependant, le mauvais goût des précieuses du XVIII^e siècle ne se retrouve pas dans les œuvres du XVIII^e. Quelques passages des comédies de DANCOURT, de MARIVAUX, de SEDAINES peuvent nous étonner et nous paraître étranges ; ce n'est que la reproduction des coutumes de l'époque. Il n'y a que les valets et les suivantes qui ne soient pas de leur temps, mais

étaient-ils davantage du temps de *MOLIÈRE*? Voudrions-nous voir disparaître *Dorine*, *Scapin* et *Mascarille*, parce que nous savons que sous le règne du Grand Roi les valets et les soubrettes n'avaient pas la langue aussi bien pendue? Non, gardons ce type si curieux de notre comédie française emprunté au théâtre des Grecs, et remercions *MARIVAUX* de nous avoir donné *Lisette* et *Pasquin*, quoique ce dernier mot soit, en effet, une rime excellente pour coquin et faquin.

"Le Jeu de l'Amour et du Hasard" nous présente une intrigue qui paraît devoir être très embrouillée, mais, cependant, toutes les scènes se suivent avec un intérêt croissant. *Silvia* est fiancée à *Dorante* qu'elle n'a jamais vu et cause avec *Lisette*. Elle raconte ce qu'elle a entendu dire des maris, et termine ainsi: "Songe à ce que c'est qu'un mari!" La maligne *Lisette* lui répond: "Un mari? c'est un mari: vous ne deviez pas finir par ce mot là; il me raccommode avec tout le reste." *Silvia*, toutefois, veut savoir quel est le caractère de son fiancé, avant de l'épouser, et elle prie son père de lui permettre de changer de rôle avec *Lisette*; elle sera la suivante et *Lisette* sera *Silvia*. De son côté, *Dorante* avait eu la même brillante idée, et il arrive chez M. *Orgon* sous le nom et les habits de *Pasquin*, et *Pasquin* sous ceux de *Dorante*. Vous voyez d'ici les scènes plaisantes auxquelles donne lieu ce déguisement. *Dorante* devient amoureux de *Silvia* qu'il prend pour *Lisette*, et *Pasquin* se glorifie d'avoir fait la conquête de *Lisette* qu'il prend pour *Silvia*. L'amour est aveugle, dit-on; il ne l'est certainement pas dans les spirituelles comédies de *MARIVAUX*. Le cœur de *Dorante* a reconnu sa *Silvia* sous des habits d'emprunt, et le jeu de l'amour et du hasard produit le mariage de *Dorante* et de *Silvia*, de *Pasquin* et de *Lisette*.

Voici un exemple de ce badinage affecté qu'on est convenu d'appeler le marivaudage; *Pasquin* parle à *Lisette*:

"Vous vous trompez, prodige de nos jours, un amour de votre façon ne reste pas longtemps au berceau: votre premier coup d'œil a fait naître le mien, le second lui a donné des forces, et le troisième l'a rendu grand garçon. Tâchons de l'établir au plus vite; ayez soin de lui, puisque vous êtes sa mère."

Dans les "Fausses Confidences," nous retrouvons presque la même intrigue que dans "Le Jeu de l'Amour et du Hasard." Ces deux comédies se liront toujours avec grand plaisir par tous ceux qui aiment l'esprit attique, l'esprit gaulois, pourrions-nous dire. Ajoutons ici que l'une des œuvres de *MARIVAUX* inspira le "Fantasio" d'*ALFRED DE MUSSET*, l'immortel auteur de "Rolla" et des "Nuits."

Longtemps on a placé *DESTOUCHES* immédiatement après *REGNARD* comme poète comique. A mon avis, il est bien inférieur à *LE SAGE*, à *PIRON*, à *GRESSET*, dont nous allons bientôt nous occuper. Ses comédies manquent de gaieté, mais le "Philosophe marié" "le Glorieux," "la Fausse Agnès" sont des ouvrages intéressants et bien écrits. *DESTOUCHES* a pris fort au sérieux le précepte de la comédie qu'il faut corriger les mœurs, et s'il n'emploie pas le rire pour arriver à son but, on ne peut trop lui en vouloir. Nous avons tant de pièces spirituelles en français qu'il n'est pas mauvais d'en lire quelques-unes un peu moins animées. C'est un délassement après les saillies de *REGNARD*, après l'art apprêté de *MARIVAUX*. "Le Philosophe marié" nous offre une intrigue assez originale, mais qui n'en est pas moins vraie, puisqu'elle représente un incident de la vie de *DESTOUCHES*. C'est l'histoire d'un homme marié secrètement et qui veut cacher son mariage par des raisons d'intérêt et par un faux amour-propre de philosophe. Il est placé dans la désagréable situation d'entendre faire des déclarations d'amour à sa femme sans pouvoir céder à l'envie démesurée qu'il éprouve de jeter l'impertinent par la fenêtre. Enfin, l'indiscrétion d'une belle-sœur amène le dénouement, toujours heureux dans les œuvres de *DESTOUCHES*. Pour comprendre "le Glorieux" et l'insolence de *Lisimon* le parvenu, il faut se rappeler que le XVIII^e siècle est l'époque de l'agiotage par excellence. Les longues guerres et le luxe effréné de *Louis XIV* avaient ruiné le pays, et l'on avait accepté avec enthousiasme les idées de *LAW*, idées bonnes en réalité, et qui donnèrent naissance à notre système de crédit actuel. Seulement, *LAW* avait basé son crédit sur les mines d'or de la Louisiane: les brouillards du *Mississippi* eus-

sent eu plus de consistance. Aussi la banque de la rue Quincampoix ne fut pas de longue durée.

Néanmoins, les contemporains du Régent comprirent que l'argent valait mieux que les titres de noblesse, surtout depuis que les seigneurs n'osaient lever la tête trop haut, de peur de la perdre, comme avaient fait CHALAIS, MONTMORENCY et CINQ-MARS. Lisimon pouvait donc considérer ses deux millions comme un ample équivalent aux parchemins du comte de Tuffière, baron de Montorgueil et autres lieux. Ce sont ces rapprochements entre la vie imaginaire de la scène et la vie réelle qui doivent nous intéresser avant tout dans les comédies du XVIII^e siècle. On y fait une étude de mœurs, on y apprend d'étranges coutumes, par exemple, qu'une grande dame ne pouvait sortir en voiture, sans que son cocher eût un gros barbet blanc entre les jambes. Regrettons seulement une chose, c'est qu'aucun auteur comique n'ait eu le courage de flageller sur le théâtre le Cardinal DUBOIS et le roi Louis XV. DUBOIS, le misérable débauché, dans la chaire de FÉNELON à Cambrai, Louis XV, qui joue avec la Dubarry, et se laisse appeler La France par la courtisane, pendant que celle-ci fait sauter Choiseul et Praslin en jetant en l'air deux oranges. Quelles scènes risibles et quelle comédie elles offraient à la nation, quand elles furent terminées par cette tragédie sanglante mais grandiose, la Révolution!

Il y eut, cependant, un homme qui eut l'audace de faire monter des coquins sur la scène et de les démasquer. Cet homme fut LE SAGE, l'auteur de "Turcaret." Voilà, enfin, une comédie de caractère, la seule en réalité après MOLIÈRE. Ces personnages vivent, nous les voyons tous les jours autour de nous; maintenant comme alors, c'est la même cupidité, les mêmes sentiments bas et vils, c'est le même train de la vie humaine dont parle Frontin: "Nous plumons une coquette, la coquette mange un homme d'affaires, l'homme d'affaires en pille d'autres: cela fait un ricochet de fourberies le plus plaisant du monde." Plaisant, non, car il existe dans l'œuvre de LE SAGE une âpreté qui n'en rend pas la lecture agréable. On est entraîné par la force du style, par la vérité de l'intrigue; on éprouve le

même sentiment que quand on voit corriger un misérable qui a battu un enfant ou insulté une femme; c'est une satisfaction, mais ce n'est pas un plaisir. Nous sommes heureux de voir punir ainsi ces traitants qui vivaient de la sueur des malheureux, mais nous regrettons que "Turcaret" ait jeté un tel odieux sur les fermiers généraux que le peuple sacrifia à son ressentiment un innocent, un savant illustre, LAVOISIER.

Ce nom de PIRON que nous avons mentionné plus haut ne rappelle à bien des gens que la fameuse épitaphe:

Ci-g't Piron qui ne fut rien,
Pas m. me académicien.

C'était, cependant, un homme d'un esprit merveilleux et qui osa même se croire l'égal de VOLTAIRE. Il a écrit des ouvrages impies et immoraux, des tragédies, des comédies, mais de tout ce bagage littéraire, quoiqu'il jetât ses œuvres en bronze, et VOLTAIRE en marqueterie, comme il le disait, il ne reste que quelques épigrammes et "la Métromanie." SAINTE-BEUVE nous donne d'intéressants détails sur PIRON et nous parle de son esprit caustique qu'il ne pouvait contrôler, puisqu'il *éternuait* des épigrammes. Il se fit ainsi beaucoup d'ennemis, mais il eut, néanmoins, une cour dans cette société si fine du XVIII^e siècle, où l'on admirait tellement les saillies mordantes et spirituelles. Mais tous ces bons mots qui faisaient les délices de ses contemporains n'ont plus de charme pour nous qui n'avons jamais entendu parler le malicieux poète, et nous ne voyons en lui que l'auteur d'une excellente comédie.

Quand on lit "la Métromanie" après "Turcaret," on se trouve dans une atmosphère toute différente. LE SAGE nous avait présenté des misérables sans honneur, PIRON nous fait voir sous le métromane un honnête homme et un homme de goût, malgré sa folie de rimer. MOLIÈRE nous avait déjà donné Oronte dans "le Misanthrope," et Trissotin dans "les Femmes savantes," mais leur rage de rimer n'est qu'un épisode. Dans "la Métromanie" nous rencontrons deux personnages attaqués de cet amour extrême de la versification, Damis ou M. de l'Empirée, et Francaleu, le futur beau-père de Damis, qui écrit dans le *Mercur* sous le nom d'une Basse-Bretonne.

Le caractère de Baliveau est très comique, et la pièce abonde en vers qui sont devenus des proverbes. Voici un passage qui donne une bonne idée de l'extravagance de Damis; il parle des grands auteurs et s'écrie:

"Ils ont dit, il est vrai, presque tout ce qu'on pense.
Leurs écrits sont des vols qu'ils nous ont faits d'avance:
Mais le remède est simple: il faut faire comme eux.
Il nous ont dérobés, dérobons nos neveux;
Et tarissant la source où puise un beau délire,
A tous nos successeurs ne laissons rien à dire.
Un démon triomphant m'élève à cet emploi.
Malheur aux écrivains qui viendront après moi."

Voilà l'œuvre immortelle de PIRON, c'est "la Métromanie," une œuvre unique dans la langue française et qui ne pouvait être écrite que par cet homme étonnant qui regrettait de mourir avant VOLTAIRE, et qui laissait dans un coffret cent cinquante épigrammes pour qu'on en fit partir une toutes les semaines pour Ferney. "Cette petite provision, disait-il, ainsi ménagée, égayera pendant trois ans la solitude du respectable vieillard de ce canton." Penser à son lit de mort à faire des piqures d'épingle à un rival était bien de PIRON et de son siècle. C'est aussi à lui, dit SAINTE-BEUVE, que revient la paternité de ce bon mot sur l'Académie: "Ils sont quarante, et ils ont de l'esprit comme quatre."

De même que PIRON n'a fait qu'une comédie, GRESSSET aussi n'en a fait qu'une, mais outre "le Méchant," nous avons de lui "Vert-Vert," le plus joli poème badin qu'il y ait en français. BOILEAU a écrit son "Lutrin" sur une intrigue tout aussi légère que celle de "Vert-Vert," et ces deux ouvrages restent comme les chefs-d'œuvre du genre. L'histoire de ce perroquet renommé pour sa piété qu'on envoie d'un couvent de Visitandines à un autre, et qui, pendant le trajet sur la Loire, apprend des hommes du bateau les mots les plus grossiers et scandalise les bonnes sœurs par son langage, est réellement charmante. L'homme qui, à vingt-cinq ans, produisait "Vert-Vert," devait, jeune encore, écrire "le Méchant," et se retirer dans sa ville natale, Amiens, pour ne plus rien produire de bon.

"Le Méchant" est une peinture exacte des salons du XVIII^e siècle, et met devant nos yeux l'esprit de société dans tout ce qu'il y a de moins beau. Cléon se fait un plaisir de flatter les passions des gens pour arriver à les

rendre malheureux. La calomnie est son arme favorite, mais comme elle est inoffensive quand nous la comparons à celle du Basile de BEAUMARCHAIS! Comparons cette ligne:

"Toujours la calomnie en veut aux gens d'esprit"

aux conseils pleins de perfidie de Basile, et nous serons de l'avis de VOLTAIRE lorsque GRESSSET vieillit se repentait d'avoir fait "le Méchant":

"Gresset se trompe, il n'est pas si coupable."

Néanmoins, c'est dans cette comédie que nous trouvons ces vers si souvent cités:

"La parenté m'excède, et ces liens, ces chaînes
De gens dont on partage ou les torts ou les peines,
Tout cela préjugés, misères du vieux temps:
C'est pour le peuple enfin que sont faits les parents."

Voilà, certes, des sentiments peu louables et heureusement peu naturels. En revanche, cette ligne-ci est tout ce qu'il y a de plus vrai:

"L'esprit qu'on veut avoir gâte celui qu'on a."

On ne peut faire l'analyse du "Méchant"; je ne puis que renvoyer le lecteur à l'œuvre elle-même et lui dire qu'en la lisant il sera enchanté du poète de "Vert-Vert."

Après REGNARD, MARIVAUX, DESTOUCHES, LESAGE, PIRON et GRESSSET, il ne reste plus de grand auteur comique au XVIII^e siècle que BEAUMARCHAIS. Avant de parler du "Barbier de Séville" et du "Mariage de Figaro," il faut cependant mentionner quelques auteurs secondaires qui ne manquent pas de mérite.

DUFRESNY, dont le grand-père était fils de Henri IV et de la belle jardinière du château d'Anet, imita les comédies d'intrigue de MOLIÈRE, et son théâtre, grâce à son esprit, se lit encore avec plaisir. DANCOURT écrivit "le Chevalier à la Mode" que REGNARD n'eût pas désavoué, BRUEYS et PALAPRAT donnèrent l'amusante pièce du "Grondeur" et rajeunirent l'admirable farce du Moyen-Age, "l'Avocat Patelin." LA CAUSSÉE inaugura la *comédie larmoyante*, DIDEROT, la *comédie sérieuse*. On ne lit plus "le Fils naturel" et "le Père de Famille," mais ces ouvrages furent, dit-on, l'origine de notre drame moderne, où trop souvent on sacrifie, comme l'a dit M. NISARD de l'œuvre de DIDEROT, le caractère aux situations.

Je ne dirai rien de BARTHE et de FAVART, mais il faut appeler l'attention au nom de

SEDAINE. JULES JANIN l'appelle le *bonhomme*, mais il me paraît être un bonhomme dans le genre de LA FONTAINE et de BÉRANGER, c'est-à-dire, tout pétri d'esprit. Ses joyeux couplets le rendirent populaire, et "le Philosophe sans le savoir" et "la Gageure imprévue" l'ont rendu justement célèbre. Il est difficile de trouver une plus jolie pièce que "la Gageure imprévue." Le stratagème de la Marquise est des plus ingénieux, et elle se moque de son mari avec tant de finesse que nous ne pouvons nous empêcher de rire, malgré notre sympathie pour notre sexe et l'autorité du mari dans le ménage. Ajoutons ici qu'ALFRED DE VIGNY a consacré à SEDAINE quelques pages admirables de "Servitude et grandeur militaires."

Un autre joyeux compagnon est COLLÉ, un chansonnier comme SEDAINE et, de plus, cousin de REGNARD, dont il a la verve et la gaieté, sinon le génie. "La Partie de Chasse de Henri IV" sera toujours lue avec intérêt par tout Français, par tout homme qui aime la vaillance et la bonté réunies à un si haut point dans le Béarnais. Eussions-nous vécu de son temps, nous aurions tous chanté comme les paysans de COLLÉ :

"Vive Henri quatre !
Vive ce roi vaillant !
Ce diable à quatre
A le triple talent
De boire et de battre,
Et d'être un vert galant."

Nous aurions aussi fredonné avec Henri lui-même :

"Charmante Gabrielle,
Percé de mille dards,
Quand la gloire m'appelle
Sous les drapeaux de Mars,
Cruelle déparie !
Malheureux jour !
Que ne suis-je sans vie,
Ou sans amour !"

A l'époque que SEDAINE et COLLÉ écrivaient leurs joyeux refrains, il existait à Paris un homme tout aussi gai, mais d'un esprit caustique et hardi au suprême degré. PIERRE-AUGUSTIN CARON, autrement dit BEAUMARCHAIS, n'eut jamais le génie des quatre grands hommes du XVIII^e siècle, VOLTAIRE, ROUSSEAU, MONTESQUIEU et BUFFON, mais il exerça sur son époque une telle influence que son nom est resté un des plus populaires de la

littérature française. L'étonnant succès des deux comédies de BEAUMARCHAIS ne fut pas seulement dû aux caractères si vivants que présentait l'auteur, mais encore à la carrière extraordinaire de l'homme. Fils d'un horloger, horloger très habile lui-même, BEAUMARCHAIS, grâce à son talent de musicien, devint professeur de musique de Mesdames, filles du roi Louis XV. Il eut le bonheur de rendre alors un service au grand financier Paris-Duverney. Celui-ci le prit sous sa protection, et reconnut lui devoir une somme de quinze mille livres. Le comte de La Blache, héritier de Paris, ne voulut pas acquitter cette dette. De là l'origine des fameux mémoires. BEAUMARCHAIS, pour obtenir une audience du conseiller GOËZMAN, donna à sa femme cent louis d'or, une montre enrichie de diamants, et quinze livres en argent blanc. Il était convenu que MME GOËZMAN rendrait argent et montre, si le procès était perdu. La dame, par une étrange folie, rendit l'or et la montre, mais garda les quinze livres. Alors, BEAUMARCHAIS, qui avait lui-même essayé de corrompre la justice, se fait l'adversaire de la vénalité, et écrit quatre mémoires où il couvre de ridicule le parlement Maupeou. Jamais VOLTAIRE lui-même n'avait rien écrit de plus mordant, de plus spirituellement amer. Voilà BEAUMARCHAIS au comble de la popularité, aussi n'a-t-il qu'à se représenter lui-même dans son "Figaro" pour obtenir un prodigieux succès.

Nous savons que MOLIERE eut une peine infinie à obtenir la permission de jouer "Tartufe;" encore n'attaquait-il pas la société de son temps, il ne s'en prenait qu'à un vice odieux. Que le pouvoir s'opposât à la représentation des pièces de BEAUMARCHAIS, nous le comprenons bien mieux que pour "Tartufe." Dans "le Barbier de Séville" et "le Mariage de Figaro," l'auteur tourne en ridicule roi, nobles et magistrature. Louis XVI le comprit mieux que sa cour qui allait en foule applaudir Figaro se moquant du comte Almaviva et touchant presque à son honneur. "Le Barbier de Séville," nous dit SAINTE-BEUVE, fut joué au Petit-Trianon: la reine remplissait le rôle de Rosine et le comte d'Artois celui de Figaro. Qu'il était loin du Charles X de 1830, le débauché de 1785! Le comte de Provence n'était pas non plus Louis

XVIII; libre-penseur et pédant, il écrivait dans les journaux. Il attaqua BEAUMARCHAIS, celui-ci répondit sans savoir à qui il s'adressait et voilà bien vite l'auteur enfermé à St. Lazare. Il en sortit quatre jours après, mais l'incident n'en est pas moins curieux. Le succès de BEAUMARCHAIS ne fit qu'augmenter, jusqu'à ce que cette Révolution qu'il avait hâtée vint le reléguer dans l'ombre. Sa vie, dès lors, se passa en intrigues financières, et se termina en 1799. Son rôle finit à la Révolution. Dans "la Mère coupable," la continuation de ses deux immortelles comédies, il avait fait de Figaro un honnête vieillard dévoué à ses maîtres. Tel ne fut pas le Figaro de la Révolution: il fut, au contraire, peu scrupuleux, il repoussa ses maîtres, il devint maître à son tour, il commanda au peuple, à l'armée; il fut FOUCHER, il fut BARRAS, je dirais même qu'il fut BONAPARTE, si, malgré l'ambition égoïste du parvenu, je ne craignais de profaner le génie incomparable du vainqueur d'Austerlitz et d'Iéna.

Il est inutile que je vous raconte l'intrigue du "Barbier de Séville." Tout le monde sait que le comte Almaviva rencontre devant la maison de Rosine le rusé Figaro qui doit l'aider à enlever la jeune fille au vieux tuteur Bartholo. Dès les premières scènes l'esprit gai, mais souvent cynique du barbier, se fait voir. N'est-ce pas lui qui a dit: "Mon intérêt vous répond de moi," oui, l'intérêt, l'égoïsme, voilà ce qui nous gouverne, a affirmé LA ROCHEFOUCAULD bien avant BEAUMARCHAIS. Figaro a aussi des mots touchants dans leur misanthropie: "Je me presse de rire de tout de peur d'être obligé d'en pleurer."

La définition de la calomnie par Basile est un chef-d'œuvre. "D'abord un bruit léger, rasant le sol comme l'hirondelle avant l'orage, *pianissimo* murmure et file, et sème en courant le trait empoisonné." Puis, "vous voyez calomnie se dresser, siffler, s'enfler, grandir à vue d'œil. Elle s'élance, étend son vol, tourbillonne, enveloppe, arrache, entraîne, éclate et tonne, et devient, grâce au ciel, un cri général, un *crescendo* public, un *chorus* universel de haine et de proscription." Quelle magnifique gradation! Nous frémissons quand

nous pensons à la puissance de l'arme terrible de Basile.

La scène entre Rosine et Bartholo, où la jeune fille, encore une fausse Agnès, trompe si bien le bonhomme, et celle où l'on envoie Basile se coucher, sont les plus amusantes de la pièce. Remarquons, toutefois, que les deux comédies de BEAUMARCHAIS pourraient, comme l'Avocat Patelin, avoir pour sous-titre, "les Trompeurs trompés." Tous les personnages, dans "le Barbier," depuis Figaro jusqu'à Rosine, et dans "le Mariage," depuis Chérubin jusqu'à la comtesse, essayent de se tromper les uns les autres. Ne soyons pas, cependant, trop rigoureux sur la morale de ces pièces admirables. D'ailleurs, tout est bien qui finit bien. Soyons donc contents que Rosine ait été enlevée à son vieux tyran, et remercions-en Figaro. Si dans "la folle journée" de son mariage il se permet de jouer quelques tours à son maître, il le fait parce que le comte veut lui prendre sa Suzanne. Suzanne elle-même n'est pas trop vertueuse, ni Fanchette, ni la Comtesse, qui garde bien longtemps le ruban de Chérubin, mais enfin personne ne succombe, et nous sommes heureux de voir Figaro et le Comte joués par Suzanne et la Comtesse. Nous applaudissons la remarque de Marceline—est-ce parce que nous sommes si sûrs de notre pouvoir? "Ah"! dit-elle, "quand l'intérêt personnel ne nous arme point les uns contre les autres, nous sommes toutes portées à soutenir notre pauvre sexe opprimé contre ce fier, ce terrible . . . mais pourtant un peu nigaud de sexe masculin."

La plus jolie création de BEAUMARCHAIS est, sans contredit, Chérubin, cet enfant dont le cœur s'ouvre à l'amour, et qui exprime avec tant de fraîcheur et de grâce les sentiments qu'il ressent: "Enfin," dit-il à Suzanne, "le besoin de dire à quelqu'un *je vous aime* est devenu pour moi si puissant, que je le dis tout seul, en courant dans le parc, à ta maîtresse, à toi, aux arbres, aux nuages, au vent qui les emporte avec mes paroles perdues."

Je dois arrêter ici mes citations, car il me faudrait citer presque toute la pièce si je voulais rappeler les charmants passages. Je ne

dirai rien du fameux monologue de Figaro; nous savons tous comment les paroles du barbier devenu concierge sont vraies, et quelle immense influence elles eurent sur la France.

Malgré le mérite du "Mariage de Figaro," je préfère "le Barbier de Séville." Les personnages du "Barbier" sont plus naturels, et la gaieté y est plus franche. L'intrigue du "Mariage" est trop compliquée, elle me rappelle certaines pièces espagnoles où l'on voit des amoureux grimper à tous les balcons de la belle, entrer dans tous les cabinets, se trouvant mille fois face à face, rencontrant le père rébarbatif, le frère sanguinaire, et épousant l'un la cousine, l'autre la sœur qui se mourait d'un amour inconnu.

Avec BEAUMARCHAIS, je devrais peut-être finir cette esquisse de la comédie au XVIII^e siècle, mais je tiens à vous nommer COLLIN D'HARLEVILLE, et à vous engager à faire la connaissance de "M. de Crac" et du "Vieux Célibataire." Il faut aussi mentionner FABRE D'EGLANTINE qui eut l'audace de donner une suite au "Misanthrope." Son "Philinte de Molière" a toute l'énergie, toute la profondeur de "Turcaret." Mais avec FABRE la comédie du XVIII^e siècle est finie. Le bruit sourd de la guillotine qui tombe en emportant la tête de l'auteur comique, ainsi que celles de CAMILLE DESMOULINS et de DANTON, ce bruit, dis-je, a étouffé la voix des Valère, des Dorante, des Damis, des Figaro. Pendant longtemps on n'entendra plus que le grondement du canon, et la couronne de laurier que la France va cueillir n'ornera plus le front des REGNARD, des MARIVAUX, des LE SAGE, des BEAUMARCHAIS, elle deviendra une couronne impériale et ornera la tête d'un homme "grand comme le monde," mais fatal comme le destin.

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DIFFERENCES BETWEEN THE SCRIBES OF 'BEOWULF.'

It is agreed that the scribes of 'Beowulf' have, in most particulars, changed the dialect of the poem from the Northumbrian to the West Saxon.

In tracing the genesis of the poem it is

necessary, as far as possible, to determine and eliminate the changes due to the scribes. Now, the manuscript as we have it is the work of two scribes, the first of whom closed his transcription with line 1939 (ZUPITZA's Autotypes, or line 1940 of HARRISON and SHARP's edition). The second scribe, beginning at this line, completed the copy and added, as is generally agreed, the three hundred and fifty lines of 'Judith.'

Certain differences in the work of these scribes arrested my attention while engaged in another research. A closer examination has convinced me that these points of difference are worthy of consideration, and justify the belief that the second scribe either wrote at a considerably later date, or came to the work with literary traditions different from those of the first scribe.

In presenting the evidence for this belief, I shall designate the first scribe as A, the second as B (the lines are numbered as in the edition of HARRISON and SHARP).

1. The use of *ð* and *þ*.

A uses final *þ* 35 times; *þ* or *ð* final or medial, with apparent indifference. B uses *þ* final once, medial 13 times. A uses final *þ* in the present of verbs:—*dælep* 1757, *gréoteþ* 1343, *gæþ* 604, *styreþ* 1375, *swefep* 1009, *swýðep* 279, *wéneþ* 601, *drysmæþ* 1376, *fundiaþ* 1820, *hwyrfaþ* 98, *losaþ* 1393, *-witaþ* 291, *wurðað* 282:—13 times out of a possible 91 times; 4 of the above also occur in A with final *ð* (*gæð* 455, *swefeð* 1742, *-swýðeð* 1769, *-witeð* 1361).

B uses final *þ* in the present of verbs—*-healdeþ* 2294. This word also occurs with final *ð* 2910. *þ* is used once in 52 possible cases in B. Of the verbs in the present of which A uses final *þ*, B has the following with final *ð*:—*gæð* 2035, 2055, *losað* 2063, *swefeð* 2061, 2747, *swefað* 2257, 2458, *-witeð* 2461, *weorðeð* 2914, *weorðað* 2067.

A uses final *þ* in other words 23 times, B not at all; *oð* in combination with *þæt*, however, sometimes forms *oppæt*.

In medial position—this division does not include the use of *ð* or *þ* to introduce the second member of compound words—B uses *þ* in *æpelan* 2235, *æpeling* 5 times, *ēpel* twice, *hropra* 2172, *mapelade* 2436, *mapelode* 2725, *morþor-* 2437, *nīþe* 2681, *hwæþre* 2099.

Of these the following also occur in B with *ð*:—*æðeling* 5 times, *éðel* 4 times, *hroðre* 2443, *maðelode* 4 times, *morðor-* 2743 and twice as a simple word, *níð* 14 times in various forms, *hwæðer* 4 times. In other words B uses *þ* exclusively in *æpelan* alone, and this word occurs but once.

A uses medial *þ* about as often as medial *ð*. A uses medial *þ* in every word where it is found in B except in *æpelan* and *hroþre*, which do not occur in A. *þ* and *ð* in the above words are found in A in this proportion:—*þ* in stem of *æpeling* 20 times, *ð* once; *þ* in *épel* 3 times, *ð* in *éðel* once; *þ* in *maþelode* 15 times, *ð* in *maðelode* 4 times; *þ* in derivatives of *morþ* 3 times, *ð* in *morð* 3 times; *þ* in *nip* twice, *ð* in *níð* 12 times.

That this evident levelling of *þ* and *ð* to *ð* in B is the work of the scribe and not due to original differences in the text is rendered reasonably certain by such instances as these:—*nīþas* 1859, *nīða* 1948; *Hæreþes* 1930, *Hæreðes* 1982; *wurþad* 1646, *weorðod* 1960,—unless, indeed, differences of authorship in the poem coincide with the change in scribe, a position maintained, I think, by no scholar. Indeed, the use of medial and final *þ* in B is so infrequent and of such a nature that it impresses one as an oversight in the copying of a manuscript in which *þ* was present, unless it be in the forms of *æpel* and *épel*, where it seems possible that a traditional spelling influenced the scribe.

An examination of Cook's edition of 'Judith,' which, I believe, preserves every *þ* of the autotypes, fails to reveal a single final *þ* and but one medial—*óþre* 109—in the 350 lines.

A's use of *þ* and *ð* is so capricious as to lead one to doubt whether he was guided by even traditional spelling except in a few common words, as *wið*, which he uniformly spells with *ð*. Examples of *þ* and *ð* final would be *sīþ*, but once 579, *sīð* 20 times; *forð* 12 times, *forþ* not at all; *gúþ* 6 times, *gúð* 32 times.

The difference in custom between A and B is strikingly shown in certain words:—A uses *eorþan* 5 times, *eorðan* twice, *eorð-* once; B uses *eorðan* 6 times, *eorð-* 10 times: A *heapo-* 10 times, *heaðo-* 8 times; but B *heaðo-*, or *u-* 14 times: A *scapa* 4 times, *scaða* 8 times; but B *sceaða* 11 times: A *deap* 3 times, *deað* 9 times; but B *deað* 8 times.

But A's perplexity becomes distressing in cases of *ðð*. He spells *syðþan* 10 times, *syþðan* 19 times, *seopðan* twice, *sīþþan* once, *sīpðan* twice, *seodðan* once, *sīððan* 4 times, *syððan* twice; but B employs *syððan* uniformly, 18 times.

Initial *þ* is generally retained by both scribes, though a tendency to substitute *ð* is traceable in B, and still more discernible, I think, in 'Judith.'

2. Dialectal Differences.

The words of the first column are those used by A; of the second column those by B:

<i>déore,</i>	<i>dýre,</i>
<i>self,</i>	<i>sylf,</i>
<i>sellan,</i>	<i>syllan,</i>
<i>scolde,</i>	<i>sceolde,</i>
<i>scoldon,</i>	<i>sceoldon,</i>
<i>-scaða,</i>	<i>-sceaða,</i>
<i>scacen,</i>	<i>sceacen,</i>
<i>cearwylm,</i>	<i>cearwælm,</i>
<i>ymb,</i>	<i>ymbe,</i>
<i>atol,</i>	<i>eatol,</i>
<i>yldo,</i>	<i>eldo</i>
<i>gamol (gomel once),</i>	<i>gomel,</i>
<i>nalles,</i>	<i>nealles (except 2504),</i>
<i>hæbbe,</i>	<i>hafo and hafu,</i>
<i>eofor,</i>	<i>eafor,</i>
<i>swiðe,</i>	<i>swýðe,</i>
<i>{ weorðad,</i>	<i>weorðod,</i>
<i>{ wurþad,</i>	
<i>yldo,</i>	<i>elde (except 2118),</i>
<i>nýd,</i>	<i>-nédla,</i>
<i>fand,</i>	<i>fond (except 2790),</i>
<i>maþelode,</i>	<i>maþelade,</i>
<i>syrce,</i>	<i>-serce, -sercean,</i>
<i>hycgende.</i>	<i>hycgende,</i>
<i>hafola,</i>	<i>heafola,</i>
<i>-cwide,</i>	<i>-cwýde,</i>
<i>is</i>	<i>ys,</i>
<i>gesáwon,</i>	<i>geségan.</i>

One might expect that in correspondence with such differences in dialect, there would be a marked difference in the use of *a* and *o* before nasals. This, however, does not seem to be the case. H. MÖLLER in *Englische Studien* vol. xiii, p. 258 gives the correspondences as follows:—

v. 1—927	130 a: 65 o = 2:1
v. 928—1340	73 a: 9 o = 8:1
v. 1341—1944	70 a: 60 o = 7:6

or v. 1—1944 303 a: 1340, i.e. less than
3:1 in A, while in B—

v. 1945—2199 31 a: 320

v. 2200—3183 79 a: 1390

or v. 1945—3183 110 a: 1710

These figures do not seem to me to signify anything except an unsettled tradition concerning the use of *a* and *o* before nasals.

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Birut IN TATIAN,

In TATIAN CXXXVIII (= Matt. xxvi, 10) occurs the phrase: *Ziu birut ir hefige themo uibe?* The meaning is plain from the Latin: "quid molesti estis mulieri." But I have searched in vain for a grammatico-lexical discussion of *birut*. In the first place, why *birut* rather than *bërut*? The *bir-* must be *i*-umlaut of *bër-*, but there is nothing in the termination to induce *i*-umlaut phonetically. BRAUNE, 'A. H. D. Gr.', §308, An. 1, mentions 2. pl. forms *quidit, gasihit, ferit*, in the Monsee-Vienna Fragments, for *quëdet, gasëhet, faret*. But he says nothing of such forms in TATIAN. Are we to regard the *i*-umlaut as a transference from the 2nd and 3rd sg. to the plural, as in Icelandic the 1st sg. is unumlauted by analogy of the 2nd and 3rd sg. (cf. NOREEN, §§445, 446)? SIEVERS, in the Introduction to his edition of TATIAN makes no mention of this *birut* (it should be given somewhere in the neighborhood of page 31), nor does he cite it in his glossary, sub *bëran*. Although *hefige* is treated in the glossary as n. pl. of the adjective *hefig*.

In the next place, what is the exact lexical interpretation of *bëran* in the passage? The treatment of this verb in all the O.H.G. lexicons accessible to me is certainly *stiefmütterlich*. BRAUNE, in the Glossary to his 'Reader' contents himself with "*tragen, hervorbringen, gebären*." SIEVERS, in his TATIAN, defines "*gebären, hervorbringen*," citing passages that render the Latin *ferre, parere, gignere, etc.* GRAFF defines with "*ferre, parere, gignere, generare*." SCHADE: "*Zum Vorschein bringen, hervorbringen, tragen, gebären*; intransitive, *Zum Vorschein kommen, treiben, wachsen, geboren werden*."

No one seems to have thought it worth while to examine the verb in its Anglo-Scandian idioms. Now, SCHILLING and COSIJN, MOD. LANG. NOTES, Nov. 1886, Jan. 1887, have shown conclusively that the Anglo-Saxon *beran* occurs as an intransitive verb of motion = 'to go,' '*ferri*,' '*transire*.' To the passages cited by SCHILLING and COSIJN may be added *bëron ut hræðe*, 'Andreas' 1221, which GREIN renders "[*sie*] *stürmten jährlings hinaus*."

Beran in the sense of 'to go' will not explain the TATIAN-passage. But it will at least force lexicographers to enlarge their notions of the meaning of the verb. As for the Icelandic *bera*, its functions seem endless. VIGFÜSSON'S 'Dictionary' p. 58, column *b*, sub *B*, gives a variety of legal idioms, one of which approaches somewhat to the sense in TATIAN; viz., *bera e-m á brýn* (pl. of *brún*, 'eye-brow') = 'to throw in one's face, accuse.' But the nearest approach to TATIAN is that of the Modern English in such a phrase as: "Caius Ligarius doth beare Caesar hard," and "Bear with me," both in SHAKESPEARE'S "Julius Cæsar" (cf. MURRAY'S 'Dictionary' p. 732, nos. 16 and 17). The easiest explanation of the varied significance of the verb *beran* that suggests itself to me is this: primary meaning 'to carry,' '*portare*,' by figurative extension 'to carry in the womb'; secondarily, 'to carry oneself,' hence the endless Icelandic idioms cited by VIGFÜSSON p. 59 column *b*, sub *C*, all with the general sense of 'to happen,' i. e., a thing brings itself about. And 'to carry oneself' in the sense of going through a physical or moral motion, or striking a physical or moral attitude, will explain not only TATIAN and SHAKESPEARE but also the Anglo-Saxon so-called intransitive 'to go,' and such modern English as 'the ship bore down upon us.'

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AN ADDITIONAL NOTE ON THE ETYMOLOGY OF *gospel*.

On a former occasion (MOD. LANG. NOTES iv, p. 104 f.) the ground was taken that the word *gospel* had become subject to the caprice of "popular etymology." A certain gloss of the

eleventh century, and ORM's "Dedication," are indeed beautifully accordant in bearing false testimony in this cause. Another witness, contemporary with the gloss, shall now be allowed to speak to such as are disposed to judge of the matter rather on such evidence than from the earlier history of the word. The eleventh century homilist who is to be quoted has the true etymology of *gospel* in mind, but this is merely one of the accidents of his life and must not, therefore, expose him to the uncharitable charge of 'philological accuracy.' The quotation is an unprinted fragment of one of the Cottonian manuscripts, Cleopatra B 13, fol. 57 b. WANLEY (p. 202) recognized it as the beginning of a homily ("Praeter unam pagellam, deest tota Hom.") of which he had noticed a complete copy in the later manuscript Bodl. NE. F. 4. 12 (*vid.* WANLEY p. 15 f.).

COTTON MS. Cleopatra B xiii, fol. 57 b:

*Sumemenniton gewissfor heora nytenysse
hwī godspell is gecweden, oððe hwæt godspell
gemæne. Godspell is witodlice godes sylfes
lār, 7 þa word þe he spræc on þissere worulde
manncynne to lāre 7 to rihtum geleafan. 7
þæt is swiðe gōdspell, þurh godes tōcyme, us
to gehyrenne þæt we habban mōton þa heofonli-
can wununge mid him sylfum æfre, swa swa
he þam eallum behēt þe hine lufiað (7) on riht-
wisnysse hine sēcende beoð. Nu sceole we
gehyran þæt halige godspell mid onbryrdnysse
us to beternge, 7 eac we sceolon witan hwæt
þa wōrd mēnan, þæt we magon hi awendan to
weorcum þe eað, for þan þe se bið wis þe mid
weorcum geswutelad þa halgan godes lage
his halgan lāre; 7 se bið unrihtwīs þe heorcnað
þara wōrda 7 nele hi awēndan to weorcum
him (to) þearfe.*

I have expanded the common contractions and disregarded the punctuation and word-division of the manuscript. Two slight emendations have been supplied in parenthesis.

JAMES W. BRIGHT.

FRENCH SOCIETY IN THE SEVENTEENTH CENTURY.

La Société française au dix-septième siècle. An Account of French Society in the XVIIth Century from Contemporary Writers. Edited for the use of schools and colleges, with an introduction and notes, by THOMAS FREDERICK CRANE, A. M., Professor of the Romance Languages in Cornell University. New York and London: G. P. Putnam's Sons. 1889. 16mo, pp. lvii, 342. Price \$1.50.

In the preface to the present work PROFESSOR CRANE calls attention to the fact that in the triad of volumes of which it forms a part his purpose has been to present a picture of three distinct phases of life-history in France. "In the 'Tableaux de la Révolution française' I endeavored to give a picture of a period in political history; in the 'Romantisme français,' of a period in literary history; and in the present volume, of a period in social history." It will thus appear that the student is here invited to a higher plane and a wider range of intellectual interests than are apt to limit the horizon of classes engaged in the study of the French language and literature. The move is distinctly in the right direction, and the intrinsic success of PROFESSOR CRANE's series has grown perceptibly with each of his volumes in succession.

In the 'Société française au dix-septième siècle,' the editor's chief object has been to bring conveniently together the most suggestive selections from such of the writings of the seventeenth century as throw light on the social spirit and society customs of the time. In almost every instance the selections made are from works which the ordinary student knows of well by reputation but has never even seen—and no teacher is unaware of the zest with which pupils are wont to seize upon literature possessing for them this double charm of novelty and fame.

But the task of selection, while calling for much discrimination and no little research in European libraries, needed to be supplemented by an introductory survey of the field, by a carefully prepared bibliography, and by explanatory notes. All these accessories, together with an adequate index to the notes, have been ably and conscientiously provided. The introduction, covering some forty pages, is divided into six sections, the topics of which would have stood out in more telling relief had they been head-lined with appropriate captions. Such titles readily suggest themselves, and will serve to indicate the scope of the opening chapter, as well, approximately, as the general range of the extracts offered in the text. They are: Italian and Spanish Influence; Hôtel de Rambouillet; Habitues of the Hôtel de Rambouillet; Characteristics of the Hôtel de Rambouillet: GEORGES and MADELEINE DE SCUDÉRY; *Précieux* and *Précieuses*. Much helpful and well-digested information is here compressed into small compass, and the views advanced will in

general find a ready acceptance. A single point, however, is emphasised in a manner that may seem somewhat to strain its significance: "Until the xviiith century the crudest views prevailed as to the education and social position of women. It was at the Hôtel de Rambouillet that her position as the intellectual companion of man was first recognized" (p. xviii). Just a shade of the epigrammatic terseness of this statement might well have been sacrificed to the admission that all through the sixteenth century (not to go further back) the social-intellectual status of woman in France—more than elsewhere—was strikingly in accord, rather than under ban of disparity, with that of her superior lord. Indeed, to suppose that the atmosphere of an Hôtel de Rambouillet could have been suddenly invented and forthwith manufactured to order in the rue St.-Thomas-du-Louvre, without having undergone the preparation of those social and literary influences that were fostered, under favorable conditions, by a MARGUERITE, sister of FRANCIS I—author of the 'Heptameron' and familiar friend of MAROT, DESPÉRIERS and their circle; by a MARGUERITE, daughter of FRANCIS I, protectress of poets and patroness of the Pléiade; and by a MARGUERITE, granddaughter of FRANCIS I, author of 'Lettres' and of 'Mémoires,' and companion of artists, scholars and writers, would be to take insufficient account of the necessarily gradual interplay, in a great metropolis, of intellectual forces and social conditions.

The question as to the real object of MOLIÈRE's satire in his comedy of the "Précieuses ridicules" has assumed two leading forms, ROEDERER, in the earlier part of this century, and later VICTOR COUSIN, LARROUMET and LIVET, arguing with more or less unanimity that MOLIÈRE had in view the *imitators* of the Rambouillet coterie; while DESPOIS, in the "Grands Ecrivains," is followed by PROFESSOR CRANE (p. xliii) in the opinion that, although MOLIÈRE had no intention of attacking any particular person, his satire was none the less directed especially against the Hôtel de Rambouillet, including M^{lle}. DE SCUDÉRY. PROFESSOR CRANE reserves his line of argument for a promised edition of the "Précieuses ridicules" and "Femmes savantes."

Meanwhile, the lay reader may be pleased to catch a glimpse of the *surface* aspect of the question, as it appears on confronting a passage from M^{lle}. DE SCUDÉRY's 'Grand Cyrus' (vol. x, p. 588; quoted here from the 'Société française,' pp. 92, 93), with the closing sentences of MOLIÈRE's own preface to the "Précieuses ridicules."

Car imaginez-vous, Madame, qu'il y a une femme à Mitylène [Paris] qui, ayant vu Sapho [M^{lle}. DE SCUDÉRY] dans le commencement de sa vie, parce qu'elle étoit dans son voisinage, se mit en fantaisie de l'imiter, et elle crut en effet l'avoir si bien imitée que, changeant sa maison, elle prétendit être la Sapho de son quartier. Mais, à vous dire la vérité, elle l'imita si mal que je ne crois pas qu'il y ait jamais rien eu de si opposé que ces deux personnes. Je pense que vous vous souvenez bien que je vous ai dit qu'encore que Sapho sache presque tout ce qu'on peut savoir, elle ne fait pourtant point la savante, et que sa conversation est naturelle, galante et comode. Mais pour celle de cette dame, qui s'appelle Damophile [M^{me}. DU BUISSON], il n'en est pas de même quoiqu'elle ait prétendu imiter Sapho.

MOLIÈRE's declaration runs as follows:

J'aurais voulu faire voir qu'elle [la comédie] se tient partout dans les bornes de la satire honnête et permise; que les plus excellentes choses sont sujettes à être copiées par de mauvais singes, qui méritent d'être bernés; que ces vicieuses imitations de ce qu'il y a de plus parfait ont été de tout temps la matière de la comédie; et que, par la même raison que les véritables savants et les vrais braves ne se sont encore avisés de s'offenser du Docteur de la comédie et du Capitaine, non plus que les juges, les princes et les rois de voir Trivolin ou quelque autre sur le théâtre faire ridiculement le juge, le prince ou le roi, aussi les véritables précieuses auroient tort de se piquer lorsqu'on joue les ridicules qui les imitent mal.

Coupling this with MOLIÈRE's protestations apropos of the exceptions taken to "Tartufe," one is curiously reminded of the similar difficulty experienced by the astutest of our modern millionaire lawyers, in so devising their fortunes that their last will and testament may have some possibility of being respected by the courts.

In the seventy closely printed pages of notes the editor of the 'Société française' has shown how such assistance may be made elaborate without becoming wearisome or unwieldy.

Philological instruction, in the narrower sense, is properly subordinated to information historical, literary and social, in a form dictated by an enlightened desire to furnish precisely what an intelligent student would most like to have pointed out. The result is that every one of the multifarious topics touched upon is treated in the manner of a fine-line miniature dissertation, frequently illuminated or adorned by choice citations—a mode of presentation that puts ruthlessly to shame the modicum of perfunctory, scrappy annotation that used often, until recently, to hide its attenuated form between tail-piece and cover of our most available college texts.

The book, inside as well as out, is a gratification to the scholarly eye and artistic sense; hence it is with regret that the critic must call the attention of the publishers to such blemishes—fortunately few—as the casual printing of French titles in a manner obnoxious to French taste and custom: (*Montausier et son Temps*, p. lii, l. 3; *Remarques sur la langue Française*, p. lvii, l. 23; *Précieuses Ridicules, Femmes Savantes*, etc., *passim*); or even erroneous (*Histoire des Révolutions du Language en France*, twice, p. l, l. 13 and p. liii, l. 25; *Bibliographie Molièresque*, p. lvii, l. 4; *Le Moliériste*, twice, p. lvii, l. 10 and p. 310, l. 7).—On p. 275 we read in adjoining lines Duke of Enghien and Count de Mercy.—P. xvii, l. 6 we are told that the Marquis de Rambouillet died in 1652; but p. xx, l. 11, that he died in 1653.—In the punctuation of “restrictive” relative clauses the proof-reader has ignominiously tripped (“The influence of Marino, who introduced into France the affected style, which in England is called Euphuism,” p. xiv, l. 22; “the Marquis du Vigean, father of the Mlle. du Vigean, who was the object of the great Conde’s [*sic*] love,” p. xviii, l. 21).—Mere misprints are: *précisement*, p. xv, l. 15; *La Rochefoucauld*, p. xix, l. 18; *le nain de Jule* (for *Julie*), p. liii, l. 3; *automme*, p. 23, l. 20; *Victor Amé* (for *Amédée*), p. 270, l. 5; *Prince of Conde*, p. 275, l. 1. Other unimportant slips occur p. xxiii, end of line 9; p. xxv, l. 13; p. xlii, l. 10; p. 13, end of line 1; p. 44, l. 10; p. 49, end of line 24; p. 268, l. 10.—In the note to p. 3, l. 11, *vidame* is referred to Lat. *vice-domini*; the second word in this

compound has not, as seems to be implied, the function of a genitive limiting the first; accordingly there is no reason for citing *domini* in the genitive form.—It may be worth while to remark that *Vieille rue du Temple* (p. xxxv, last line)—better *vieille rue*, etc.—is not an error but an archaism for the now almost universal *rue Vieille-du-Temple* (cf. ‘Notre-Dame de Paris,’ vol. i, p. 196, l. 3, in the Jenkins edition).

In closing, it remains only to express the wish that, in any future volumes of PROFESSOR CRANE’S series, the good things he has in store for us may be meted out with a considerably more liberal hand—less as specimens, however judiciously chosen, than as generous illustrative portions, possibly fewer in number than heretofore, of the authors studied. The publishers have right royally—that is to say, in the true American spirit—disregarded in the matter of price the consideration of average student impecuniosity. Let them, in the same spirit, invite their editor to provide for hungering and thirsting souls a feast bountiful as well as choice.

H. A. TODD.

The Gothic Handbook, being an Introduction to the History of the Goths and to the Study of the Gothic Tongue. By WALTER MARLOW RAMSAY, Rector of Wyfordby, and CLIFFORD DALHOUSIE RAMSAY, Vicar of Broughton, and Diocesan Inspector of Schools, Lichfield. London: Wells’ Gardner, Darton & Co.; pp. 135.

The above-mentioned book is intended “to serve at once as an introduction to the history and literature of the Goths, as a grammar and first reading book on the language, and as a philological commentary illustrating, among other things, the relation of the language to Sanskrit, Latin, and Greek.” If the authors had succeeded in supplying our students in Germanic philology with a book that might to some extent take the place of the works of German scholars by condensing the results, they would undoubtedly have won the thanks of a large number of students. It does not take long to decide upon the merits of a work of this kind. The list of references shows at

first glance what we are to expect. SKEAT, DOUSE, G. STEPHENS, "the great Runologist," have given "their latest views," and likewise the inevitable MAX MÜLLER, who, we are sure, would be loath to assume the responsibility for half the statements here presented. But very few of the names of scholars deserving to be known to the beginner are met with; and even when such authorities are quoted our authors betray their inability to discriminate between utterances of weight and the opinions of men whose productions are suited to awaken only an antiquarian interest. It would be as impossible as it is unnecessary to point out all the errors in the pages before us, and we shall not endeavor to convince the authors by any marshalling of evidence; a remark or two upon the treatment of a portion of the subject, and a few quotations, without comment (out of many that would serve), will suffice to make it appear that this book is valueless, nay even pernicious, in the hands of the beginner—for whom it is designed.

It may be premised that the Goths are here again connected with the Getae. Chief argument: the Greek origin of the old runic alphabet, transmitted by the Getae to the Goths and thence spread to the northern Germanic tribes! LENORMANT has the honor to be placed by the side of WIMMER; the views of both are briefly rejected.—The following quotations may illustrate the authors' preparation in comparative philology:—P. 3. "The divergence of the vowel in *Gut* and *Getae* recalls that in Gothic *kuni*, *muns*, *tunth*, as compared with *γένος*, *mens*, *dens*."—P. 26. "In Gothic we have such double forms as *Gaius* and *Caius*."—P. 28. n. 1. "Thus we have *ak* for Goth. *ik* on the Vappeby stone, with the older vowel as in Sk. *aham*." On page 31 Goth. *bairan bairais* etc., are compared with Sk. *bhareyam*, *bhares*, etc., and this is preceded by the remark "that the Sanskrit *e* is the equivalent of *ai*, and that Greek and Gothic *ai* had a sound very similar to it."—P. 41. "Modern German is strangely eccentric with regard to this *au* as is seen on comparing Goth. *haubiths*, *nauths*, *dauhtar*, with *haupt*, *nôth*, *tôchter*."

One might expect that the more practical part of the grammar would be given satisfac-

torily and without the blunders with which the rest of the work swarms, though the specimens given above are enough to indicate the hopeless confusion of the article on Gothic sounds. Even the inflection is not stated correctly; the declension alone contains the following errors: acc. pl. *fiskaus* instead of *fiskans* (misprint?); gen. sing. *andbahteis* for *andbahtjis*, the more regular form; *laiseins* follows the *i*-declension in the dat., acc. pl., not the *o*-stems; *hairto*, as a neuter, forms the acc. sg. *hairto* not *hairtin*. The rule on p. 48 is incorrect: "stems in *ra* suppress the *s* of the nom. when *r* follows a vowel . . . but the *s* is retained when *r* follows a consonant."

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Undine. Eine Erzählung von FRIEDRICH BARON DE LA MOTTE FOUQUÉ. Edited with an introduction, notes and vocabulary by HANS C. G. VON JAGEMANN, New York: Henry Holt & Co.

The republication of Fouqué's 'Undine'—it had appeared before in the *Unterhaltungsbibliothek* by the same firm—is a good illustration of the rapid advance instruction in modern languages has been making in this country, and of the higher claims that publishers now feel constrained to impose on the scholarship and pedagogical skill of their editors.

PROF. VON JAGEMANN's edition is excellent in every respect. The introduction contains a brief sketch of Fouqué's life and literary activity, and a succinct account of the Romantic school. The editor's care in the preparation of the text and the notes leaves very little to be corrected or suggested.—On the note to p. 42, l. 25, we read: "*deren einen sie ihrem Bräutigam gab und den andern für sich behielt*"; an irregular construction; if the clause after *und* is still dependent on the relative *deren*, *andern* should not be preceded by the article," etc. We doubt whether this is correct German. *Deren* ought to be repeated before *andern* without the article or *von denen* be substituted for the partitive *deren*: *von denen sie einen—und den andern*, etc. Or, still better because more idiomatic, changing the whole construction: *während sie den*

andern, etc.—On P. 108, l. 16, *in welchem treue Seele lebt*, since there is no reference made to the omission of the indefinite article, this may be supposed to be a misprint for *eine treue Seele*, as it stands in the former edition.—Slight errors in the references are: 24, 17 for 23, 17 (note to 31, 22); 4, 27 for 4, 29 (note to 62, 1).

In the preface the statement is made that "Undine is generally read early in the course." What is to be understood by "early" is rather indefinite, and the word was doubtless intended to be taken *cum grano salis*; but it seems to be sound doctrine to emphasize that 'Undine' should scarcely be taken up before the class has read some of the classics of average difficulty. FOUQUÉ's style, the conception of the characters, the action and development in 'Undine,' are such as to afford a profitable exercise in style and literature for the more mature student.

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PARASITIC *i* IN OLD FRENCH AND PROVENÇAL.

Die Quellen des parasitischen i im altfranzösischen von E. WALDNER. Freiburger Diss. Braunschweig, Westermann, 1887, pp. 40.

Das parasitische i im Alt- und Neuprovenzalischen von H. SABERSKY. Freiburger Diss. Berlin, Mayer und Müller, 1888, pp. 47.

The former of the above-mentioned dissertations presents a praiseworthy and exhaustive investigation into the sources of the so-called parasitic *i*, i. e., "dasjenige *i*, das sich bei der Umbildung des Lateinischen zum Französischen aus einer, sei es primären, sei es sekundär entstandenen palatalen Konsonanz entwickelt hat, und mit dem benachbarten Vokal zum Diphthong verschmolzen ist. Das parasitische *i* kann an den der Konsonanz unmittelbar vorausgehenden oder an den ihr unmittelbar folgenden Vokal herantreten sein, oder es kann sich auch beiden Vokalen je ein solches *i* zugesellt haben, z. B. PACAS: *paies*, CARUM: *chier*, PACARE: *pai-icr*."

Accordingly the author makes two broad divisions of his subject: *a*, where the parasitic *i* is joined to the preceding vowel; *b*, where it

is joined to the following vowel. *A* is again subdivided into two chapters, I, parasitic *i*=intervocalic *c, g, j*; II, parasitic *i* developed from a compound palatal consonant.

SABERSKY follows closely the same general plan and manner of arrangement as WALDNER; but the dissertation before us is only part of a work entitled 'Zur provenzalischen Lautlehre (parasitisches *i* und die damit zusammenhängenden Erscheinungen),' which he promises to publish ere long.

In the case of parasitic *i*=intervocalic *c, g, j*, we have to do with a process of assimilation of palatal *c, g* to the surrounding vowels (*c > g > j > i*); velar *c, g* falls without trace (SECURUM > *seur*). The series *precas: prieis: prieis: pries* (p. 7) is misleading, *prieis* being no doubt a misprint for *prieies*. That WALDNER's explanation (p. 8) of -ŪCA > *ue* (with simple falling of *c*) is correct, is proved by VERRUCA > Prov. *berrugo*, etc. (SABERSKY, p. 15). SCHWAN, 'Grammatik des Altfranzösischen,' § 35, 4, supposes a change of suffix -UCA > -UTA. Why is VAGINA > *ga-ïne* said to be irregular? The word has developed as FAGINAM > *faine*, SAGIMEN > *sain*, REGINAM > *reïne*; the *y* coming from *ġ* has united with the *î* that followed (cf. HORNING, 'La Langue et la littérature françaises,' § 144, b; SCHWAN, 'Gram.' § 173). Before *ġ* it formed with *ei* the triphthong *iei*, which was reduced to *i*; SAGENA > *seïne*, PAGENSIS > *pa-ies* > *païs*. For the last-mentioned word this pronunciation is demanded by grammarians as late as MAIGRET (cf. THUROT, 'De la prononciation française' i, p. 501). The contamination of *a* by the parasitic *i* must here have taken place at a much later period.

The second chapter treats of the parasitic *i* developed from a group of consonants, in which one element was *c, g, j* or *ġ*. It was THOMSEN, "L'*i* parasite et les consonnes mouillées en français," *Mém. d. l. soc. d. ling. d. Paris*, iii, pp. 106-123, who first applied to French the principle formulated by SIEVERS, *Verhandlungen der 28. Versammlung deutscher Philologen*, Leipzig, 1873, p. 190 (and later, 'Grundzüge der Phonetik,' § 23 and p. 238): "Kein Vokal kann über einen oder mehrere Konsonanten direct einen Einfluss auf einen anderen ausüben, sondern stets ist

der Konsonant der Vermittler." THOMSEN still considered as exceptions to the law [vowel] + [palatal + mute, or mute + palatal, or mute + i] + [vowel] > [vowel] + [palatalized consonant] + [vowel] > [vowel, i] + [consonant] + [vowel], the labials and sometimes *n* and *r*. NEUMANN, 'Zur Laut und Flexionslehre des Altfranzösischen,' Heilbronn, 1878, p. 23 ff., generalized the law, so as to make it include labials as well. The task before both WALDNER and SABERSKY was, therefore, not to discover any new principle, but by a systematic and methodical arrangement of the subject to show the workings of this well recognized law. This has been admirably done; however, it is only to be expected, that, when a subject so full of unexplained forms and mooted questions is treated in a summary way, statements should appear that do not meet all objections. Of such a nature is the explanation (p. 14) of *duite*, *truite*, *luite* by the side of *doit*, *troite*, *loitier* from DUCTUM, DÜCTUM; LÜCTA, LÜCTA; TRÜCTA, TRÜCTA respectively. FÖRSTER *Z. f. r. Ph.* iii, p. 498, had supposed *Umlaut*, but this explanation was not accepted by NEUMANN, *Z. f. r. Ph.* viii, p. 243 ff., who took as his authority MARX, 'Hülfsbüchlein für die Aussprache der lateinischen Vokale,' Berlin, 1883, where *u* is marked long in both LÜCTA TRÜCTA. In a second edition of the same work, Berlin, 1889, MARX changes LUCTA to LÜCTA, still leaving DUCTUM with *ü* and TRUCTA with *ü*, because it derives from Gr. *τρούκ-τις*. Leaving *truite** out of the question, we have side by side, in O. Fr., *doit* and *duit*, *luite* and *loitier*. A similar case is presented in the appearance of *q + i* as *-oil* and *-uil*; cf. *genuill*, 'Roland' 2923; *genuil*, *Q. L. D. R.* 322, 6; *genoithes*, 'Dial. Greg.' 184, 3; *genoil*, 'Cliges' 6487. Now it is a well known fact that in a certain part of the O. Fr. territory *q* could be represented by both *o* and *u* (cf. G. PARIS, 'Alexis,' p. 58 ff.), and in the same way *q + i* by *oi* and *ui*; cf. MALL, 'Computus' pp. 41 ff., 60 ff. The pronunciation of both was *ui* and the pronunciation of *genuilz*, if the *i* was sounded at all, was *genuilz*. It stands in *u* (*q*) assonance, 'Rol.' 2192 (*genuilz*: *suls*:

*The latest fascicule of GODEFROY to which I have access (No. 57) ends with *raillon*, and the word is not found in BURGUY. BARTSCH, 'Chrest.' gives *trute*. LITTRÉ cites *truite* from the 13th century.

baruns). So VOCEM occurs as *voiz* and *vuiz*, CRUCEM as *croiz* and *cruiz*. Applying this principle to DUCTUM, it appears from GODEFROY, s. v. *doit*, that *duit* is found in 'Brandan,' 'Q. L. D. R.,' GARNIER'S 'Vie de St. Thomas,' by the side of *duit*, O. Ps.; *doit* in the other dialects. *Loitier* from LÜCTARE is regular; LUCTA occurs in O. Fr. as *luite*, *lute*. The latter of these, from BERNARD (BURGUY ii, p. 381) is a learned form; *luite* is the common form, representing Latin LÜCTA. GODEFROY does not mention the word, and *loite*, BURGUY s. v., is given without reference. One might be tempted to regard *loite* as a verbal noun from *loitier*; *luite* rhymes with words in *üi*, cf. *anuie*: *luite*, BARTSCH, 'Lang. et Lit.' p. 201, l. 5. In view of these facts it seems doubtful whether MARX'S change of LÜCTA > LÜCTA was an improvement; cf. also, GRÖBER, WÖLFFLINS *Archiv* iii, p. 516.

Esmeraude (p. 15) is not to be looked upon as coming from SMERALDUM "mit Suffixvertauschung," but it must be explained as It. *salma* from Gr. *σαλμα*. The Greek *γ* was understood by the Latin ear as *u* (=t); cf. SEELMANN, 'Aussprache des Lateins,' p. 349. —In *conissant*, *apparissant* (p. 17) with *i* for regular *oi*, it is not necessary to see "Suffixvertauschung nach Analogie derjenigen Participia Präs. in denen die Endung *-issant* auf *-iscentem* zurückgeht." The reason that **crissant* is never found for *croissant* lies in the fact that in *croissant* the initial syllable bears a secondary accent, while in *conissant*, the second syllable is unaccented. A case in point is *travillies* 'Miserere' 263, 4, 'Aniel,' 409, *orgillous* 'Carité,' 36, 8. For the same reason, **villans* is never found by the side of *vaillans*. The same explanation applies to *orison*, *venison*, *rovison*, *comparison* (p. 35), *ochison* (p. 37); cf. also MUSSAFIA, *Z. f. r. Ph.* i, p. 409; NEUMANN 'Laut- und Flexionslehre,' p. 53.

MACREM > *maigre*, ACREM > *aigre*, HALÆCREM > *haligre* are explained as "Fremdwörter, welche schon früh aufgenommen wurden, und deshalb noch insoweit der französischen Lautentwicklung nachkamen, als sie wohl paras. *i* entwickelten, aber die Gruppe *cr* nicht mehr zu *r* reduzierten, sondern bloss zu *gr* abschwächten." But this does not meet the

difficulties at all. "Mots savants" cannot be said to go through a certain phonetic development quicker in order to overtake, as it were, other words of the same nature that have advanced beyond them in their development. They at once come under the influence of those laws that held sway at the time of their adoption into the language. But even granting an exceptional case of rapid development for the words in question, the forms still remain unexplained. A parasitic *i* could develop from *cr* if we accept SCHUCHARDT's view, only when *c* > *χ* > *j* had reached the stage *j*, or, adopting the theory of THOMSEN, only when *r* had become mouillated (= *r̃*). Now neither of these changes can be applied here. If *i* in *maigre* is the same parasitic *i* that is seen in *faire*, *g* is not explained; if *c* changed to *g*, how is the *i* to be accounted for. Why is there no *i* in *sogre*? The same questions might be asked regarding *avogle*, *jogleor*, *siegle*, *beugler*, by the side of *aigle*, *aiglent*. In view of these considerations the explanation of MEYER-LÜBKE, 'Grammatik der romanischen Sprachen' i, p. 198, acquires a strong degree of probability. According to this scholar, *ai* in *maigre*, *aigre*, *aigle* was not a diphthong, but *ε*: ACRUM changed to *ēgru*, PADREM > *pēdre*, LABRUM > *lēbru*; *pēdre* became *pēre*, but *mēgre* kept the consonant, and accordingly did not change *ε* > *e*.—*Anceisor* (p. 20) is perhaps best regarded, with KARSTEN, 'Zur Geschichte der altfranzösischen Konsonantenverbindungen,' p. 69, as a secondary formation upon *anceis*.

When WALDNER takes the pronunciation of *vowel*+*ī* final, and medial between vowels, everywhere except in the dialects of the East of France (parts of Picardy and Champagne, Lorraine, Franche-Comté, Burgundy), to be *vowel*+*ī*, i. e., without parasitic *i*, he is in the main correct. However, the rule as such is too broad and calls for important limitations; but as it is my intention to publish shortly a study of dialectic peculiarities in the history of *ī*, I may refrain from entering here on a discussion of these points. The fact is, that in no other chapter of Old French phonetics are dialectic differences of greater importance than in this one. I can not however altogether agree with our author when he says (p. 24): "Folgt

ein Konsonant unmittelbar auf *ī*, so geht die Mouillierung verloren, das paras. *i* bleibt aber erhalten (*esveilt*). . . . Dieser Fall tritt auch ein, wenn ein flexivisches *s* sich an die vorhin aufgezählten Substantiva mit auslautendem *ī* anhängt: *soleiltz*, etc." But words with *e*+*ī* are infelicitous examples to choose; because *ī* did not hinder the diphthongization of *e* > *ei* any more than it did that of *o* > *ue* (*ueil*) or *e* > *ie* (*viel*). Therefore we find *vermeille* 'Rol.,' 985 in *ei*-assonanz, and *soleiltz* comes about from analogy with the uninflected form. The true nature of the case is more evident from words in *-alz* (*-ailz*). Here it appears plainly that *-alz* is the older form, cf. *amiralz* 'Rol.' (23 times), *amirailz* (5 times); *travalz* 'O. Ps.' (6 times), *travailz* (once). *ī*+ the flexional *sign* becomes in O. Fr. *-lz* or *-ls* according to the dialect, and if an *i* is written before the *l*, it was introduced from analogy with the uninflected forms; and where the *i* was not pronounced in these, it also fails to appear in the inflected forms; (cf. 'P. Mor.' *conseil* 75c, *conselhe* 130b, both pronounced *conseī*, *conselz* 155b). *Conseilt*—*conselt*, *esmerveilt*—*esmervaut* are dialectic forms, the former Norman, the latter Picard; cf. *esmervaut* 'Mis.' 88, 1. Thus it appears that, as *travail*+*s* was *travalz*, *melius*, according to strict phonetic law, would have become *melz* or *mels* and **VECLUS* *velz* or *vels*. *Melz* is actually found 'Eul.' 16; 'Pass.' 27, 151; MS. L. of 'Alexis' 4b, 4e, 97e, and 'Contin. du Brut de Wace,' GODEFROY s. v., while *mels*, so far as I know, does not occur, though its existence at some time in the history of the language is proven by *meuls*, 'Destr. de Rome,' GODEFROY, s. v. But *melz* as such was unique in the language. The only word akin to it was **VECLUS* > *velz* (cf. *velz* MS. L. of 'Al.,' 2d); and here *ie* was early introduced by analogy with the uninflected form *viel*. Besides, in *veillece*, *veillard* and *meillur* the stem-syllables were felt to be substantially alike, and because *veillece* corresponded to *vielz*, *meillur* was given a corresponding form *mielz*. In orthography the analogy was carried still further; *vielz*, from analogy with *viel*, was written *vieiltz*, where the second *i* was certainly not pronounced, cf. *vieiltz*, 'Rol.' 2409, 2807 in *ie*-assonance, and in the same way *mielz*

(cf. *mielz*: *vielz*: *ie*, 'Rol.' 539) was changed to *meilz*, which occurs in 'Rol.' twice, by the side of *mielz*, 17 times. One would almost be tempted to see a further instance of analogy in *miel* ('Prise de Pamp.' 1086, GODEFROY s.v. *mielz*), unless we have to do here with a simple mistake of the copyist. From *mielz* the diphthong was carried into *mieldre*. The regular form would be *meldre*, which however had only a short existence, though it is occasionally met with; cf. 'Proteslaus' (Anglo-Norman) 2169, GODEFROY s.v. In Walloonian, on the other hand, where no difference was made between *l̃+s* and *l+s*, *melz* may follow the analogy of words in *-ellus* as well as that of **veclus*; cf. 'P. Mor.' *miez* 142d, *meaz* 277a, 'Dial. Greg.' *viez* 5, 14.

The remaining parts of WALDNER's treatise (*cj*, *tj*, *dj*, *bj*, *vj*, *pf*) have been most ably and fully discussed by MUSSAFIA in his "Osservazioni sulla fonologia francese," in the latest number of *Romania* (vol. xviii, p. 529 ff.).

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An Old High German Primer, with Grammar, Notes and Glossary, by JOSEPH WRIGHT, Ph. D. Oxford, at the Clarendon Press. 1888. 12mo, pp. 170.

Until very recently the little scientific work that was done by Englishmen and Americans in the field of Germanic philology had to be accomplished through the medium of New High German text-books and treatises. It is surprising that up to the present time not a single standard grammar of either Middle High German or Old High German has appeared in English. To be sure, the advanced English or American student of Germanics must have a thorough knowledge of New High German and be able to read it as fluently as his mother tongue; but there is a place, in America at least, for English text-books on Germanic grammar.

In Gothic and Old English a beginning has been made in this country; in the case of Gothic, by BALG's English translation of BRAUNE's 'Gothische Grammatik,' and in the case of Old English, by COOK's edition of SIEVERS' 'Angelsächsische Grammatik.' The latter work is the only strictly scientific

grammar of a Germanic language that has yet appeared on this side of the Atlantic (unless we except MARCH's 'Anglo-Saxon Grammar,' which was of service in its day and generation) and is, let us hope, the earnest of valuable original work in the same direction. On the side of German, however, America has not even produced a translation of an Old High German or Middle High German grammar (excepting the unpublished M. H. G. outline Grammar and Reader of the late PROF. OTIS).

But one attempt, notably that of PROF. BRANDT, has been made here to present a historical treatise of New High German grammar. BRANDT's N. H. G. Grammar is indispensable to the American student who wishes to study N. H. German historically in his mother tongue. The state of things in England, as regards German at any rate, is with one or two exceptions worse than in America. These exceptions are DOUSE's 'Introduction to Gothic' (perhaps we should include DOUSE's 'Grimm's Law: a Study' and STRONG's English translation of PAUL's 'Principien'), and the book under review, DR. WRIGHT's 'Old High German Primer.' This is the second of a series by the same author, the first being his 'Middle High German Primer.' The O. H. G. Primer is a much more pretentious book than the M. H. G. Primer, which was too elementary to be of great service in American schools. The O. H. G. Primer combines grammar, reader, notes and glossary, and aims "to bring within a comparatively small compass all the really more important features of the language," so that the beginner may acquire "such a sound elementary knowledge of the language as will enable him to pursue his further study of German with little difficulty."

The outline of the grammar is drawn mainly from BRAUNE's 'Althochdeutsche Grammatik' (1886), and the text for reading from BRAUNE's 'Althochdeutsches Lesebuch' (edition of 1881). The general plan of the Primer is in the main good. It distributes the material as follows: Phonology, 35 pp.; Inflection, 45 pp.; Syntax, less than 3 pp. (!); Text 49 pp.; Notes, 6 pp.; Glossary, 30 pp. Let us consider these separately.

Phonology. This chapter contains much

detail which would be confusing to the beginner, but which on the other hand is not sufficient for the advanced student. The author evidently had in mind the student of comparative Germanic grammar rather than the beginner of the average college; cf., for example, § 13, notes, § 14 ff., § 35, and much of the detail in Chap. v. Of course this material is indispensable for the student already familiar with Gothic, O. H. G. and M. H. G. forms, but a little appalling to the beginner. Then, on the other hand, the material presented is too meagre for the student of comparative Germanic or even German grammar; BRAUNE's 'Ahd. Grammatik,' with all its copious notes, must be supplemented in advanced courses. So, for American colleges at least, it would be better to omit at the commencement the more difficult parts of the chapters on phonology.—The author's use of the term Franconian might suggest the discussion of the relative fitness of the terms Franconian and Frankish; but more of this at another time and place.—§ 51, note 2. "The voiceless spirants became voiced when the principal accent *followed* them," is a timely caution.

Accidence. Concerning this part of the book, which is largely an abridgement of BRAUNE, little more need be said. The placing of the accusative after the nominative is unfortunate in the weak declension, though it answers very well in the strong declension of nouns where the two forms are the same. The typographical device of indicating pronominal inflections of the adjective declension by heavy type is to be commended (cf. § 112 ff.).—§ 130. The following forms are too important to be omitted: *êr êrôr êrist, sid sidôr* (cf. BRAUNE, 'Ahd. Gr.' § 268, Anm. 2). Other adverbial forms should have been mentioned, such as the inflected adjective following a preposition, *zi jungistin*: the acc., masc. and fem., e. g., *ginuagon, follân*; and acc. neut., *lutzil*; so too the St. dat. pl., *luzigēm* (cf. BRAUNE, 'Ahd. Gr.' § 269). The genitive used adverbially is referred to under § 184.—In § 131, older forms, in *-zog (zoc, zoch)* and later forms in *-zig (zeg, zech)* might have been referred to, at least in a note.—§ 143. To "jener mostly written gener," add "in OTFRID"; cf. BRAUNE, 'Ahd. Gr.' § 289.

Syntax. This is the weakest part of the book. In the two or three pages devoted to syntax it was possible to note only a few of the salient points. But in thus passing over O.H.G. syntax the author has not done worse than his German predecessors. Here certainly is a field of comparatively virgin soil for English students of Germanics.

Text. The selections for reading are in the main well chosen. One might ask why the author omitted so important a monument as ISIDOR.—*Notes* and *Glossary* are carefully prepared, the latter especially being very convenient for the beginner. A few irregularities are to be found in the abbreviations. In § 60 East Franconian is abbreviated to "E. Fr.," but in § 62 to "E. Franc." In § 157, note 5, and § 186, we read "Modern HG.," but in §§ 174, 183, correctly "NHG." § 69, read "two f's," not "two f."

The book is written with great care and will doubtless do good service, especially in the English schools and American colleges, thus preparing the way for a thoroughly exhaustive treatise on O.H.G. Grammar,

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Les Poètes français du XIX^e siècle by C. FONTAINE, B. L., L. D. New York: W. R. Jenkins. 1889. 12mo, pp. ii, 395.

This book consists of a considerable series of short extracts from the French poets of this century, commencing with CHATEAUBRIAND. No less than eighty-four writers are represented, so that the editor's application of the term "poet" would appear sufficiently generous. The collection contains many charming poems, some old favorites which have now been the delight of two or three generations, and many which have but lately appeared.

France is blessed with many sweet singers and several whose gift is greater than the mere sweetness of their song. There is no one who is able to carry forward the great traditions of the early part of the century, no one to replace a HUGO, a DE MUSSET, or a LAMARTINE: but in FRANÇOIS COPPÉE and SULLY-PRUDHOMME France still has poets in whom she may well take pleasure and pride, while the

high average excellence of the many whose work is less the result of inspiration than of culture and the *labor limæ*, is also just cause of congratulation. It is doubtful whether any other contemporary literature could show so large a number of writers, whether poets or only versifiers, of the calibre evidenced in this book—so many who can write always elegantly, cleverly and in good taste, and often with a genuine touch of the poetic afflatus. A little straining of the sentiment, an occasional over-driving of a simile or touch of *banalité*, are of course not wanting—they rarely are wanting in any collection of French poetry; but in spite of these defects the standard remains high.

Nor is this all. The editor has not exhausted his field, nor had he thought to do so. There are many names which might have been added to the list, names of poets or versifiers worthy to stand beside all but the few best in this collection; e. g., EDOUARD SCHURÉ, EDOUARD GRENIER, and JULES CARRARA, of whom, on the publication of his book 'La Lyre' in 1887, MAXIME GAUCHER said in the *Revue Bleue*: "Retenez ce nom; il m'étonnerait fort si, d'ici à quelques années, il n'était pas célèbre." Indeed, in a work before me similar in character to the one under consideration but very much more extensive, I find no less than thirty writers of poetry none of whom are mentioned by our author. The volume I refer to is 'Perles de la Poésie française contemporaine,' 4me édition, revue et augmentée. Sneek (in Holland), 1888. 700 pages.

This remarkable poetical productivity (for, be it remembered, these writers have published not single, isolated poems but usually volumes and always at least one volume) may well be explained by the fact that the French are in a quite peculiar and special sense a literary people. The cultivation of literature for its own sake, the unremitting attention to language for the sake of its own inherent beauty and not simply as the vehicle of thought, the constant desire not merely of saying something worth hearing but of saying it in the best possible way, with full attention to the demands of euphony, terseness and perspicuity—all these things are in a noteworthy degree French characteristics. It is perfectly

true that French literature is not seen at its best in its poetry, at least we as foreigners think not; but it is precisely in poetry that these qualities of polish, refinement and elegance are most clearly seen. No doubt a large quantity of the rhymed and rhythmic literature thus poured upon the world might as well never have been written; a good deal more hardly rises above mediocrity; but there still remains a considerable residue which is of distinct value, while the general value to culture of such energetic and wide-spread literary activity cannot fail of being great. The beneficial effects upon the language as a literary medium are at the same time self-evident.

In the present work, each author's selections are preceded by a very short biographical notice and accompanied by explanatory notes. The latter are rare, averaging about three notes to two pages. Since, however, the author does not expect or desire his book to be used before the beginning of the third or toward the end of the second year, this number will probably be found sufficient. The bulk of the notes are historical or topographical. The grammatical notes are rare and, strangely enough, no fewer than thirty-two of them are occupied in pointing out and explaining simple inverted constructions hardly any one of which would cause trouble to an average student after a study of one or two years.

A rapid but not exhaustive survey suggests the following points for consideration.—On page 2 *souvenance* is described as "a feminine but less precise form of *souvenir*." It is not of course in any sense a *form* of *souvenir*. They are simply related words.—On p. 55, in the passage: "*Oh! qui m'aurait donné d'y sonder ta pensée, Lorsque . . . !*" the words "*qui m'aurait donné*" are described as "a very unusual way of expressing a doubt," and we are told that the "phrase stands for: *si quelqu'un m'avait donné*." This is evidently an oversight on the part of the annotator. The words are purely exclamatory and do not express any doubt, as may be clearly seen from the context and punctuation.—P. 67. In "*Parais; que je m'élance enfin vers cet être inconnu . . .*" the punctuation shows that "*que je*," etc., is not

dependent upon "*Parais*" and hence should not be translated "that I may start, etc." It is a simple imperative: "Appear; let me, etc."—P. 68. In "*A la brute, à la pierre, au moins, que ne suis-je pareil?*"—why are we told to "supply *à vous* after *pareil*"? The passage is clear as it stands and *à vous* cannot be introduced without entirely disturbing the sentence.—P. 68. In regard to "*pilote qui demande sa route à l'abîme qui flotte*," we are told that "*qui flotte* should be understood *sur lequel il flotte*." Not at all. The construction is perfectly clear and simple as it stands.—P. 74. In "*Du jour où la nature*" I would suggest that the English-speaking student would still better appreciate the idiom in question by being informed that, in French, *où* is very often used with the value of an oblique case of a relative pronoun.—I doubt whether the meaning we in English attribute to the word *genii* would justify the description of Oberon, pp. 94 and 168, as "King of the *genii* of the air."—P. 96. Why translate "*vide*" and "*plein*" by "idle-ness" and "work"?—P. 138. "*Booz s'était couché, de fatigue accablé; Il avait tout le jour travaillé dans son aire*." On these lines the annotator gives the following note, which, were it not for his unbounded respect for VICTOR HUGO, we should interpret as an intentional joke: "*Aire*, English eyrie, usually designates the nest of an eagle; it is figuratively employed here." It has evidently slipped the annotator's mind that *aire* also means *threshing-floor*, which is precisely what it means here. "Threshing-floor" and "*aire*" are the words used respectively in the English and French Bibles, v. Ruth iii, 2, whence of course V. HUGO drew the subject of his poem.—P. 321. Why translate *leur clairon plaintif* 'their dreary look?'—P. 323, on the word *grand'ville*, we read: "note the masc. adj. before a fem. noun; it is a remnant of the Latin accusative." It is unnecessary to remind the reader that this word, like a few others of the same kind (*grand'mère, grand'route, grand'messe*, etc.), are, except for the apostrophe, the perfectly regular development of a latin adj. of one (masc. and fem.), termination, and that the apostrophe is simply a learned barbarism to do away with an apparent anomaly.—P. 350, "was thriving" is

an unfortunate translation of *grouillait* in "*une ville y grouillait*."

The external appearance of the book, its printing, etc., are excellent, but an occasional accent or letter has gone astray, as on pp. 56, 67, 74, 158, 179, 190, 217, 229, 279, 383.

We welcome MR. FONTAINE'S collection as a desirable addition to the now rapidly increasing number of modern language text-books. On the whole, the book gives a good idea of the present condition of French poetry, and may be used with pleasure and profit by both teachers and pupils.

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SOME GERMAN READING BOOKS FOR BEGINNERS.

NIEBUHR'S 'Heroengeschichten,' edited by EMMA S. BUCHHEIM (Oxford: Clarendon Press, 1886) are remarkably well adapted to the needs of beginners. The celebrated historian wrote these tales for the amusement and instruction of his little son, and in the whole range of German literature for the young it would be difficult to find anything simpler and more attractive. The objection that these stories introduce the beginner in German into Greek rather than into German life is met in part at least by the thoroughly German spirit which pervades this version of the old tales. Jason's sword smeared with the magic juice furnished by Medea pierces through iron as if it were butter; a lion, we are told, can spring as far as the length of the room including the stove, etc. A more serious objection is furnished by the large number of foreign names of places and persons, which offer difficulties in pronunciation and sometimes require lengthy explanations, and thus entail a loss of valuable time. MISS BUCHHEIM'S edition is printed in Roman type and is furnished with numerous grammatical and mythological notes.

The 'German Poetry for Beginners' by the same editor (Oxford: Clarendon Press, 1889) is an excellent collection of poems arranged in three parts according to the difficulties which they present. Whoever knows the difficulty of such an arrangement of material, will

certainly appreciate the book, even if he does not always agree with the compiler as to the proper place of some of the poems. The collection is not made up from other collections, but bears the marks of a happy originality. The addition of TIECK's play of "Rotkäppchen" (Part IV) does not detract from the usefulness of the book, which is primarily intended for those who begin the study of the language at an early age, although beginners of a more advanced age will also find in it ample material for their use. The idea of acquainting students of German at an early stage of their progress with some of the best lyric poems in the language, scarcely needs any justification. To the reasons for the publication of the little book which the editor gives in her introduction, might be added the importance of committing poems to memory for the acquirement of a correct pronunciation. The notes furnish abundant help in the explanation of idiomatic phrases and poetical expressions. The difference between the poetic and the prose style is occasionally touched upon, but the explanation 'for the sake of the rhythm' is used too freely; it does not apply, for instance, to *sitzt voll Sorgen*, p. 4, l. 8; and it is misleading to say that "*was* is often used in poetry for *warum*" (p. 41, l. 15).

MISS BUCHHEIM's third publication, 'Peter Schlemihl's wundersame Geschichte,' shows the same characteristics as the two preceding, namely, great industry and care. There is, it seems, nothing left unexplained which calls for an explanation. On the contrary, the tendency of the annotator to explain passages where no difficulties exist (not so obvious in the 'Heroengeschichten,' where most of the notes are of a mythological character, nor in 'German Poetry for Beginners,' in which it appears desirable to make the pupil's task easy), becomes so predominant in these notes that the healthy self-exertion of the pupil is impaired.

Too many things easily found in the dictionary are mentioned in the notes and repeated in the appended vocabulary. If a sentence contains a difficulty, instead of explaining the difficult point the editor translates the whole passage, which naturally causes the student to overlook the difficulty; and many passages are translated which ought to present no diffi-

culty whatever to the ordinary pupil; comp. *als müsse es so sein*, "as though it were a matter of course" (p. 4, l. 18); *ich hielt mein Gesicht in meinen Händen*, "I hid my face in my hands" (p. 17, l. 29); *der will ich sein*, "I will be he" (p. 39, l. 30), etc. Sometimes a translation really implies an incorrect explanation, for instance "*dass* has here the meaning of 'because'" (p. 54, l. 30); not *dass*, but *darum dass* means 'because.' In connection with the passage "*ich dankte ihm mich daran zu mahnen*" (p. 29, l. 16) the statement is made that "*danken* is one of a few verbs which are occasionally used with an accusative and infinitive." This is obviously a blunder.

The explanations of those passages of the text, however, which present real difficulties as to form or matter, are very satisfactory, and this part of the editor's work is exceedingly well done.

PROFESSOR PRIMER's edition (Boston: D. C. Heath & Co.) of the same work is seriously lacking in this respect. The student (and we may add, many an instructor) will be perplexed by the passage "*auf deinem Sopha lagen ein Band Goethe und der Zauberring*" (p. 11, l. 9), unless he is told that "*der Zauberring*" is the title of a once very popular romance by FOUQUÉ. The reference to the "*gelehrte Werk des berühmten Tieckius, de rebus gestis Policilli*" (p. 69, l. 6), requires the explanation that Policillus is the English Tom Thumb and that the whole is an allusion to TIECK's 'Leben und Thaten des kleinen Thomas, genannt Däumchen.' The passage "*und längst aus dem letzten Pokale der Champagner-Elfe entsprüht*" (p. 21, l. 19), is translated by "long since vanished from the last goblet of champagne-elves"; but *der Elfe* is nominative singular, not genitive plural; the editor's translation is a good deal more obscure than the text, which means simply that life had lost its charm, just as champagne becomes insipid. The passage "*gab er mir selbst seine verübte Bosheit zum besten*" is translated: "he gave me myself the benefit of the mischief he had perpetrated" instead of "he himself treated me to an account of the tricks he had practised."

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Zur Geschichte der Vers libres in der neu-französischen Poesie von PH. AUG. BECKER. Halle, 1888. 8vo, pp. 37.

In this doctor's dissertation, offered at Strasbourg and published also in the *Zeitschrift für romanische Philologie* (vol. xii, pp. 89-125), the author examines the origin and development of free verse in modern French poetry. Free verse he defines: a non-strophic metrical structure, consisting of lines of unequal length, arranged at will, and having a free disposition of rimes.

The history of free verse begins in the Greek chorus, continues in the church sequences, and is traced in the *pastourelles* and *motets* of mediæval French literature. The Pre-renaissance poetry of France contains also certain elements of free verse, which however disappeared before the rise of classical imitation. Its modern form BECKER determines to be an importation from Italy and to have arrived full-fledged on French soil in a madrigal and a *pasquin* (before 1525 ?) of MELLIN DE SAINT-GELAIS. This first French madrigal was followed considerably later by others of RONSARD and B.A.F. The latter wrote also dithyrambs after the Greek. These imitations however were sporadic and remained without abiding influence.

The pastorals of the seventeenth century reintroduced, from their Italian models, the madrigal into France. The vogue of the 'Astrée' and of its imitations, the Florentine complexion of the royal court, the Roman polish of the Hôtel de Rambouillet, all combined to make the madrigal the poetical verse of society, as was instanced by the 'Guirlande de Julie' (1641). Under its influence the form of the epigram was gradually changed in the direction of free verse, as is seen in the works of GOMBAULD and BRÉBEUF, until the two kinds were hardly distinguished save by their subject.

The introduction of free verse into other forms of poetry than the madrigal and epigram is due to VOITURE. His example was followed by the poets of the *Précieuse* school, but was restricted for a time to epistles, *étrennes*, and the like. With the sixth decade of the century the use of this style became general in eclogs, elegies and idylls, and reached lasting celebri-

ty in the 'Contes' and 'Fables' of LA FONTAINE. The letters and tales of the age show also in their mingled prose and poetry the popularity of the *vers libres*, and free strophes were evolved from them as legitimate descendants.

An important part of the dissertation is devoted to the history of free verse on the stage, united to musical compositions of Italian origin, as the ballet and the musical drama. In this phase it attained its highest development in the scenic plays of CORNEILLE and MOLIÈRE, and the librettos of QUINAULT.

In the eighteenth century VOLTAIRE and the librettists continued the tradition of free verse. The Romantic school, however, drove it from artistic works, and its last traces are found in ALFRED DE MUSSET, a conscious imitation of LA FONTAINE. Free verse, as a form of poetry, passed away with the society which fostered it.

A review of DR. BECKER's work can be little else than a summary, so complete is his treatment. He would have added attractiveness to his subject by a more systematic exposition, coupled with clearness of phrase.

F. M. WARREN.

Johns Hopkins University.

THE MODERN LANGUAGE ASSOCIATION OF OHIO.

In vol. iii (p. 263) of this Journal, attention was called to the formation of a Modern Language Association in connection with the Teachers' Association of North Carolina. The gratifying news comes to us of the establishment also in Ohio of a second organisation similar to that of the Old North State, and we hope that the time may not be far distant when associations of like import may be formed in many states of the Union; they would naturally serve an important end in arousing sympathy and developing higher ideals for modern language work, by the discussion of questions of a local character and of detail that cannot come before the general organisation. As a valuable auxiliary, therefore, in the promotion of the best interests of modern linguistic culture, we would give the new organisation a hearty welcome and augur for it a successful career of missionary labor. Below will be found a

copy of circular containing information as to purpose, membership, etc., of the Ohio Association, and also the Constitution adopted by that body:

At the last meeting of the Association of Ohio Colleges, Dec. 27, 1889, a number of Professors of Modern Languages met at Columbus, to form an organization for the purpose of improving the methods, and raising the standard of instruction in Modern Languages (English, French, German, etc.) in the schools and colleges of Ohio. A permanent organization was effected, a constitution adopted, and officers elected. The name of the Association is THE MODERN LANGUAGE ASSOCIATION OF OHIO. JAMES MORGAN HART, President, University of Cincinnati; HUGO SCHILLING, Vice-President, Wittenberg College; ERNST A. EGGERS, Secretary and Treasurer, Ohio State University. The Association is to meet every year, on the occasion of the meeting of the Association of Ohio Colleges, or at such other place as the Executive Committee may designate. You are cordially invited to join this organization. Will you be so kind as to communicate the contents of this circular to any one interested in the study of Modern Languages? Applications for membership, or other communications, should be addressed to ERNST A. EGGERS, Ohio State University, Columbus, Ohio.

CONSTITUTION.—I. The Name of this Association shall be THE MODERN LANGUAGE ASSOCIATION OF OHIO.—II. Any one engaged in the teaching of Modern Languages in the State of Ohio may become a member of the Association, subject to the approval of the Executive Committee.—III. The object of the Association shall be to improve the methods, and raise the standard of instruction in Modern Languages in the schools and colleges of Ohio.—IV. The officers of the Association shall be a President, Vice-President, and Secretary, who shall also act as Treasurer. These officers shall constitute the Executive Committee, and shall be elected annually by the Association.—V. The Executive Committee shall have charge of the general interests of the Association, such as the election of members, calling of meetings, selection of papers to be read, and regulation of proceedings.—VI. This Constitution may be amended at any annual meeting by a two-thirds vote of the members present. The annual dues are fixed at \$1.00.

CORRESPONDENCE.

NOTES ON RHETORIC.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Allow me to say a few words in

reply to PROF. J. M. HART, who in the January number of MOD. LANG. NOTES discusses some of my "Notes on Rhetoric."

First of all I wish to express my regret that I did not remember, until it was too late to remedy my error, that PROF. JOHN S. HART was "no longer able to defend himself." The sentence, however, that I took from his Rhetoric did not in my opinion need any defence. I can point out the same construction in THACKERAY, DE QUINCEY, BURKE, and a multitude of other writers: it does not seem to me a solecism.

But the reasons that PROF. J. M. HART says his father assigned for condemning the locutions "and which" and "and who," and approving the locution "but which," I cannot wholly accept. These reasons are:—

I. "John S. Hart was opposed to all such locutions as 'and who,' 'and which,' etc. He held that they were pleonastic. In merely appositional and cumulative clauses, 'and' is superfluous; thus, 'I once knew a boy of good parts, faithful, attentive, and who carried off all the prizes.' Why the 'and'? It adds nothing to the expression."

Now I agree with PROF. HART that where the *who* or *which* clause merely defines, the "and" is superfluous; but, in the sentence from PROF. HILL's 'Rhetoric' which I criticised, the "and who" clause adds some information about the "party"; and the "and" is necessary to avoid ambiguity: "The approach of the party, sent for the purpose of compelling the country people to bury their dead, and *who* had already assembled several peasants, obliged Edward, etc." Let me illustrate my meaning by the following examples:—

1. "A boy of fine education, *who* has been well trained in ancient and modern learning, is not likely to fail." Here "and" before "who" would be incorrect, because the "who" clause merely explains "of fine education."

2. "I gave him a piece of bread, light in weight but very black, *which* he ate." Here again "and" before the relative would be incorrect, because "the relative serves not so much to periphrase an attribute as to connect a fact": *which*=*and it* (cf. MAETZNER, vol. iii,

p. 533). And this sentence resembles very closely the one cited by PROF. HART.

3. "Boys superior in diligence to all their school-mates, and *who* afterwards win honors at Oxford, receive great praise at Eton."* Here, working "from the inner thought outwards," I should say that, whether we prefer to write "superior" or "who are superior," the "and" is necessary: it *adds* something required by the sense, and to omit it would create ambiguity as to the antecedent of "who," which might then naturally refer to "school-mates."

I am not opposed, therefore, to *all* such locutions as "and who," "and which," etc. The sentence that I quoted from PROF. HILL is not touched by PROF. HART's remarks on the "superfluous and." On close examination of the sentence from MR. LOWELL, I am willing to concede to PROF. HART that the "and" may be omitted, for it so happens that, the "lower classes" being only another name for "our senses," these two expressions may change places, thus bringing the "which" next to its antecedent. To my mind, however, the sentence could be written more smoothly and forcibly as follows: "It is important for us to instruct and refine our senses, *which are* the lower classes of our body politic, *and which*, if left to their own instincts, will destroy the Commonwealth."

II. As to the construction "but who," "but which," PROF. HART says: "In adversative clauses, on the other hand, the sequence of thought is broken, hence there should be a corresponding break of expression." This opinion, which PROF. J. M. HART quotes from his father, I cannot accept. If it means anything, it means that the following is an incorrect sentence: "The boy who helped me yesterday, but who refused to helped me to day, is my brother." (!) It is true that such a rule would justify the following: "Other fields, perhaps not barren, but which can yield, etc."; but if this sentence be correct, it is correct in virtue of the natural ellipsis that

*DEAN ALFORD chooses to confuse such sentences as I have given under (3) with the following and similar vulgarisms: "Please send me a copy of the SHAKESPEARE Memorial, and for which I enclose a shilling." This, in my judgement, he has no right to do. The sentences are totally different

has been made. PROF. HILL regards "and which" and "but which" as the same solecism.

PROF. J. M. HART does not seem to accept this rule for adversative clauses, for he adds: "If there be any fault in the above, it lies in the omission of 'which are,' rather than in the use of 'but which.' The 'but' is needed to indicate contrast."

On this point I have never differed with PROF. HART. The only question is whether the 'which are' is necessary. In conclusion I hope I may plead innocent "of criticising sentences by *arbitrary* rules from without inwards," unless that be an arbitrary rule which HORACE laid down: *Usus, quem penes arbitrium est, et jus, et norma loquendi*. To usage, reputable, national, and present, we must all bow.

JNO. R. FICKLEN.

Tulane University of Louisiana.

A FRENCH LITERARY WEEKLY.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Various inquiries having reached me in regard to a suitable weekly newspaper, in French, which should represent the current literary movement in France, I think that mention of the subject may interest many readers of the MOD. LANG. NOTES. I have been a subscriber for three years to the *Annales politiques et littéraires* (15 rue Saint-Georges, Paris, 7. fr. 50) and have found it, on the whole, the most satisfactory organ for the indication of the various literary and artistic currents of Parisian life. Yet, being designed particularly for the provinces of France, many things are lacking in this publication which are evidently supplied, in the respective *départements*, by the local dailies; as, for example, a special chronicle of the literary events of the week and a necrology of leading authors and of university men. The necessity, on the part of teachers of French, of keeping in touch with the changes of French thought and expression, is so obvious, that information on this point would be very acceptable. Is there a publication which answers our needs?

F. M. WARREN.

Johns Hopkins University.

THE MARGARET LEGEND.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—I am grateful to PROFESSOR HART for directing my attention to the threefold reference to St. Margaret contained in the Leofric Missal. The confusion of dates is probably owing to the fact that many Latin Passionals celebrate St. Margaret not only at the date xiii Kal. Aug. (easily corrupted by a scribe into iii Kal. Aug.) but also at the date iii Id. Jul., where her name usually appears as *Marina*, according to the ritual of the Eastern church.

FREDERIC SPENCER.

University College of North Wales.

BRIEF MENTION.

'Aus meiner Welt' (New York: Henry Holt & Co.) is a collection of short stories written by Frl. M. MEISSNER, teacher of German in Dresden, for the use of her English-speaking pupils. We have to thank the American editor, Professor CARLA WENCKEBACH of Wellesley College, for furnishing with a very complete vocabulary a new text-book that will be read with interest in our beginners' classes in German. The tales are simple and entertaining, though following unavoidably in the wake of well-known models, sometimes with a perhaps too pointed and obtrusive moral. One excellent feature that tends to make this collection preferable even to GRIMMS' 'Märchen' and similar standard books, is the simplicity of the language, the author having, without becoming monotonous, carefully avoided any difficulty that might call for a lengthy note. This will recommend the little book to all teachers of German who know how to appreciate that "varietas delectat." The vocabulary contains a few misprints easy to be detected and corrected, viz., *Kuchek*, *Kuckun*, *Langerweile*, *Uberanstrengung*, *etwas sich wohlschmeckend lassen*. The marking of the accent would have been welcome, and should never be omitted in introductory German readers.

'Sept Grands Auteurs du dix-neuvième siècle,' by PROF. ALCÉE FORTIER (Boston: D. C. Heath & Co.), was first given to the public

of New Orleans in lectures at Tulane University. The authors treated are LAMARTINE, HUGO, DE VIGNY, ALFRED DE MUSSET, GAUTIER, MÉRIMÉE and COPPÉE. The first four form a series apart; with the remaining three they represent the chief features of the Romantic school and its offshoots. The method of exposition of PROF. FORTIER is simple and attractive. The works, in chronological order, are made to illustrate the life of the writer. Analyses of the more important of them are supplemented by the choice of many shorter poetical gems, which vary most agreeably the pages of the book and further recommend it to instructors who wish to acquaint their pupils with the leading poets of the century (12mo, pp. vi, 196; price, 60 cts.).

The *Société des anciens textes français* has added to its quota for 1889 'Les Contes moralisés de Nicole Bozon, frère mineur,' edited by LUCY TOULMIN SMITH and PAUL MEYER. In the Introduction by the latter the date of the 'Contes' is set probably after 1320. The two MSS. which contain them belong to the middle of the fourteenth century. A study of their contents reveals three kinds of moralisings known to the Middle Ages: facts of natural history, the so-called "propriétés des choses" (see 'Hist. litt.,' vol. xxx); *exempla*; and fables, mainly of animals. The originality of the writer, who gathers his material from both learned and popular sources, consists in the morals he draws, which are addressed to the popular mind. In this also lies the main value of his 'Contes.' From the 'Contes,' but more particularly from the still unpublished poems of BOZON, considerable in amount, M. MEYER attempts a short study of the author's language, without important results. Subjoined to the text, which contains one hundred and forty-five stories, is a Latin translation of a portion of them, belonging to the end of the century. The accompanying notes (pp. 229-298) are particularly full and valuable. The volume concludes with a vocabulary and index.

PROF. F. MAX MÜLLER of Oxford has published 'Three Lectures on the Science of Language and its place in General Education' (London and New York: Longmans, Green, & Co.),

which will be as eagerly read by the general student, as they were enthusiastically listened to by the audience before which they were originally delivered at the Oxford University Extension Meeting of last year. We are to feel that a certain sense of duty has prompted the preparation of these lectures—a two-fold sense which distributes a duty between the man of general culture and the man of special philological knowledge. These two sides of responsibility are implied in the following statements: "To me it seems that no one should call himself educated who does not know what language is, and how it came to be what it is" (p. 7). Equally clear is the duty of the few great men who have become proficient in the science of language: "We never know anything truly, unless we can make it as clear as daylight to the commonest understanding. Every one of us starts from the level of the ordinary understanding, and however far he may advance, unless he has lost the thread of his own knowledge, that is, unless he has allowed his own mind to get ravelled, tangled, and knotted, he ought to be able to lead others step by step to the same eminence which he has reached himself. In no science is this more easy than in the Science of Language. It is difficult to teach a man music who cannot play a single instrument. But we all play at least one language, and can test the teachings of the Science of Language by a reference to our own language" (p. 8). Having thus gained the confidence of the reader that a serious duty is to be made easy and attractive, the writer proceeds to the exposition and illustration of fundamental principles involved in the phenomena of language. A suggestive view is given of the doctrine of roots and of word-formation; of the history of the meanings of words; of precepts and concepts; of the family-ties of languages; of the relation of philology to ethnology; and of the cradle of the Aryan race. The treatment is in PROF. MÜLLER's characteristic manner.

'Théâtre de la Jeunesse' by MRS. HUGH BELL (London and New York: Longmans, Green & Co. 1889; pp. 192) consists of a series of twelve short French plays of sufficiently harmless but still interesting character, intend-

ed to be used in "school-room and drawing-room." Though primarily meant to be acted, they could be turned to good account for class use or private reading. A book of similar character but for younger pupils has already been brought out by the same author: 'Petit Théâtre des enfants,' containing "twelve tiny French plays for children."

'La Chanson du Jardinier' by THEURIET, one of that author's most charming tales, is reprinted for class use in this country (Boston: Schoenhof). The notes (twenty-four in all for fifty-six pages of text), by PROF. NARCISSE CYR, represent the acme of non-editing. *Moutonnant sur le ciel d'un bleu doux* is translated "Waiving (*sic*) upon a sweet blue sky." *Four* is thus annotated: "In the *patois* of Argonne this answers to the word *fiasco*, failure."

'Mot à mot' is the title of a primary reader in French by A. SAUVAIN (London: Hachette & Co; Boston: Schoenhof). It is designed to furnish material for pronunciation and translation (12mo, pp. v, 90; price 40 cts.)

In the course of attractive lectures announced by the Lecture Association of the University of Pennsylvania, we note a series of six lectures to be given by JAMES RUSSELL LOWELL, between March 3d and 14th, at 3 p. m. on Mondays, Wednesdays and Fridays; also, two illustrated lectures, April 18th, 21st, at 3.30 p. m., on the "Old Iranian Languages and Monuments," by PROFESSOR MORTON W. EASTON of the Univ. of Penna.—In the announcement of public lectures to be given at Columbia College, N. Y., during the season of 1889-90, we note the following: "Shakespeare and Corneille," "The Career of Leon Gambetta" by PROF. ADOLPHE COHN of Harvard University; "Methods of teaching French," "Methods of Education," by DR. B. F. O'CONNOR of Columbia College; "Emerson as an English Writer," by PROF. T. W. HUNT of Princeton College; "Words and their Abuse from philological, rhetorical and moral View-Points," by DR. J. D. QUACKENBOS of Columbia College; "The Poetic Edda" (two lectures), by PROF. CHAS. SPRAGUE SMITH of Columbia College; "Swinburne and the later Lyrists," "George Eliot and the English

Novel," by PROF. H. H. BOYESEN of Columbia College; "Shakespeare's Dramatic Construction: The Winter's Tale," "Shakespeare's Verse Construction," by PROF. T. R. PRICE of Columbia College.

A series of eight public lectures has been announced before the High School in Washington, D. C., during the months of February and March: DR. WILHELM BERNHARDT will discuss in four lectures "Die amerikanische Litteratur vom Standpunkte der deutschen Kritik"; PROF. C. FONTAINE will give four discourses: "Mirabeau, ses discours et son influence politique," "Etude sur la vie de collège en France," "Victor Hugo, sa vie et ses œuvres," "La France et les Français."

PROF. A. MELVILLE BELL has some interesting observations on the phonetic products of the mocking bird entitled, "Mocking-Birds' Phrases," in *Science*, for January 24th, 1890. PROF. A. DE ROUEMONT, Prof. of French in the Brooklyn Polytechnic Institute, gives us in the *Journal of Pedagogy* for December 1889, an article on the status of modern languages in our schools.—In the Proceedings of the American Philosophical Society, vol. xxvi (January to July 1889), pp. 187-285, is to be found an article entitled, "Grammatical Notes and Vocabulary of the Pennsylvania German Dialect," by WILLIAM J. HOFFMAN; *ibidem* pp. 329-352, a paper by the same writer on "Folk-medicine of the Pennsylvania Germans."

PERSONAL.

PROF. T. W. HUNT (Princeton College) has in press with Messrs. Armstrong & Son, New York, a volume of 'Studies in Literature and Style.' The author proposes to discuss and illustrate the standard types of style with special reference to English.

DR. ALEXANDER R. HOHLFELD, a native of Dresden, and a graduate of the University of Leipsic, has recently assumed charge of the French department at the Vanderbilt University (Nashville, Tenn.). DR. HOHLFELD is favorably known to the readers of *Anglia* for

his doctoral dissertation (vol. xi, pp. 219-310) on "Die altenglischen Kollektivmysterien." After winning his degree at Leipsic in 1888, DR. HOHLFELD continued his studies at Heidelberg, at Paris and in England, giving special attention while in Paris to the Old French miracle and mystery plays, with a view to the determination of the origin of the religious drama in England. The Vanderbilt University is to be congratulated upon its distribution of courses in Modern Languages among three well-trained scholars: PROF. BASKERVILL for English, DR. DEERING for German, and DR. HOHLFELD for French.

PROF. T. F. CRANE of Cornell University, N. Y., is making good progress with his edition of JACQUES DE VITRY (cf. MOD. LANG. NOTES vol. ii, p. 21). The text, analysis and notes, and both indexes are in print, and the introduction is nearly completed.

MR. PERCY B. BURNET has been appointed Professor of Modern Languages at Christian University, Lincoln, Nebraska. PROF. BURNET received his first degree, B.L., at Indiana University in 1884 and later the A.M. degree from the same institution, on presentation of a thesis entitled, "Influence of German on English in the Present Century." After graduation he went for a short time to Germany and France, then became Instructor in German for one year at his Alma Mater. He subsequently acted for a brief period as substitute in the place of PROFESSOR HARRIS (cf. MOD. LANG. NOTES, vol. v., p. 30) at Oberlin College, Ohio, then went to Buenos Aires, where he remained for a year and a half, returning to this country to enter on his present position at the beginning of this year.

A change of title has been made in the case of two members of the modern language department of Columbia College, N. Y. H. H. BOYESEN is now Professor of the Germanic Languages and Literatures, retaining, however, his old title, Gebhard Professor of the German Language and Literature; CHARLES SPRAGUE SMITH now has the official title, Professor of the Romance Languages and Literatures, in place of Professor of Modern Languages and Foreign Literatures.

JOURNAL NOTICES.

GERMANIA. VOL. 34. NO. 1.—Walter, E. T., Über den Ursprung des höfischen Minnesanges und sein Verhältniss zur Volksdichtung.—Hornoff, J., Der Minnesänger Albrecht von Johansdorf (Schluss).—Heusler, A., Zur Lautform des Alemanischen.—Willislocki, H. v., Zu den "drei Mareien."—Mittheilungen.—NO. 2.—Walter, E. T., Über den Ursprung des höfischen Minnesanges und sein Verhältniss zur Volksdichtung (Schluss).—Blau, M. F., Zur Alexiuslegende.—Koebling, E., Zur Tristansage.—Bohnenberger, K., Schwäbisch *ē* als Vertreter von *a*.—Kratochwil, F., Über den gegenwärtigen Stand der Suchenwirth-Handschriften.—Brenner, O., Leute.—Behaghel, O., Mhd. *iu* und *eu*.—Ehrismann, G., Eine Handschrift des Pfaffen Amis.—Gombert, A., Bemerkungen zum deutschen Wörterbuche.—Behaghel, O., Messer.—NO. 3.—Goltner, W., Norddeutsche und süddeutsche Heldensage und die älteste Gestalt der Nibelungensage.—Jostes, F., Zur Fröckenhorster Heberolle.—Kratochwil, F., Über den gegenwärtigen Stand der Suchenwirth-Handschriften (Fortsetzung).—Fraenkel, L., Bibliographie der Umland-Litteratur.—Brenner, O., Ein Brief.—Behaghel, O., Zu mhd. *iu* und *eu*.—Gombert, A., Bemerkungen zum deutschen Wörterbuche.—Mittheilungen.

DEUTSCHE LITTERATURZEITUNG. VOL. X. NO. 47.—Quichl, K., Einführung in die französische Aussprache (E. v. Salzwürk).—Gietmann, G., Beatrice. Geist und Kern der Danteschen Dichtungen (A. Gaspary).—Schak, A. F. Graf v., Geschichte der Normandie in Sicilien (W. Bernhardi).—NO. 48.—Valtýr, Guðmundsson, Privatboligen på Island i sagatiden samt delvis i det øvrige uorden (R. Henning No. 49).—Vogel, Th., Goethes Selbstzeugnisse über seine Stellung zur Religion und zu religiös-kirchlichen Fragen (R. M. Werner).—Junker, H. P., Grundriss der Geschichte der französischen Litteratur (Koschitz).—Mejer, O., Culturgeschichtliche Bilder aus Göttingen (G. Kaufmann).—NO. 50.—Illert, H., Untersuchungen zur westgermanischen Verskunst (K. Luick).

LITERATURBLATT FÜR GERMANISCHE UND ROMANISCHE PHILOLOGIE. X. JAHRGANG. NO. 12. DECEMBER. 1889.—Kluge, Angelsächsisches Lesebuch (Holthausen).—Jean-Antoine de Balis Psautier, hrsg. von E. J. Groth (Mussafia).—A. de Paula Brito, Dialectos crioulos-portuguezes (Schuchardt).—Welgand, Die Sprache der Olympo-Walachen (Tiktin). Bibliographie.—Literarische Mittheilungen, Personalnachrichten, etc.—Verzeichniss der germ., angl. u. rom. Vorlesungen an deutschen Universitäten; Winter 1889-90. IV.

REVUE CRITIQUE. NO. 40.—Morf, H., Die Caesartragödien Voltaire's und Shakspeare's; Die sprachlichen Einheitsbestrebungen in der ractischen Schweiz (C).—Dumile, R., Elements d'histoire littéraire (A. Delboulle).—Kerviler, R., R pertoire général de bibliographie bretonné (T. de L.).—NO. 41.—Muncker,

F., Friedrich Gottlieb Klopstock.—Muncker, F. und Pawel, J., Fr. G. Klopstock's Oden.—Wolff, E., Johann Elias Schlegel.—Brahm, O., Schiller (A. Chuquet).—NO. 42.—Lefranc, A., La jeunesse de Calvin (R).—Pellissier, G., Le mouvement littéraire au xix^e siècle (A. Delboulle).—Lebague, Ch., La réforme orthographique et l'Académie française (L. Havet).—NO. 43.—Bernouilli, Aug., Die älteste deutsche Chronik von Colmar (X).—Cappelli, A., La Bibliotheca Estense nella prima metà del secolo xv (L. G. P.).—Berger, S., Les Bibles provençales et vaudoises (A. Delboulle).—Wotke, K., Leonardi Bruni Arretini Dialogus de tribus uatibus Florentinis (L).—Ehrhard, A., Les comédies de Molière en Allemagne (A. Chuquet).—Passy, P., Le Français parlé; Les Sons du français (V. Henry).—NO. 44.—Pellissier, L. G., A travers les papiers de Huet. (T. de L.).—NO. 45.—Bailly, E., Etude sur la vie et les œuvres de Frédéric-Gottlieb Klopstock (A. Chuquet).—NO. 46.—Nolhac, P. de, La Bibliothèque de Fulvio Orsini (E. Legrand).—NO. 47.—Schweltzer, Ch., Etude sur la vie et les œuvres de Hans Sachs (A. Chuquet).—Pingaud, L., Lettres de Charles Weiss à Charles Nodier (M. Tourneux).—NO. 48.—Lapallie, R., Grammaire française.—Clédat, L., Nouvelle grammaire historique du français (Ch. J.).—NO. 49.—Skeat, W. W., Principles of English Etymology.—Morsbach, L., Über den Ursprung der neuenglischen Schriftsprache.—Einenkel, E., Streifzüge durch die mittelenglische Syntax.—Koertling, G., Grundriss der Geschichte der englischen Litteratur; Encyklopaedio und Methodologie der englischen Philologie (Ch. J.).—Bertrand, J., D'Alembert (L. Claretie).—NO. 50.—Gasté, A., Les Insurrections populaires en Basse-Normandie au xve siècle pendant l'occupation anglaise et la Question d'Olivier Basselin (A. Delboulle).—Novati, F., Studj critici e littari (L. G. Pélassier).—Mazzoni, G., Tra libri e carte, studj littari (N).—Kluge, F., Von Luther bis Lessing.—Soehn, A., Schriftsprache und Dialekte im Deutschen nach Zeugnissen alter und neuer Zeit (A. Chuquet).—Vleto, N., Elemente der Phonetik und Orthographie des Deutschen (Ch. J.).—La España moderna. Revista ibero-americana (A. Morel-Fatio).

FRANCO-GALLIA. VII. JAHR. NO. I. JANUAR, 1890.—Besprechungen und Anzeigen: I. Philologie und Pädagogik. Jaeger, Oskar, Das humanistische Gymnasium und die Petition um durchgreifende Schulreform.—Moeblus, J. J. Rousseau's Krankheitsgeschichte.—Mémoires du Maréchal Marmont herausgegeben von Lambeck.—Kressner, Übungssätze zur Erlernung der französischen unregelmässigen Verben.—2. Aufl.—Zeitschriftenschau.—II. Belletristik und Folklore. Zévaco, Le Boute-Charge.—Fontenelle, La Reine Anne.—Loubens, Les Proverbes et les locutions de la langue française.—Santa-Anna Nery, Folklore brésilien.—Revueenschau.—Neue Publikationen. I. Philologie und Pädagogik. II. Belletristik, Geschichte, Geographie, Philosophie.—Der Casseler Verein für neuere Sprachen.—Litterarische und Personalnachrichten.

MODERN LANGUAGE NOTES.

Baltimore, March, 1890.

SEVENTH ANNUAL CONVENTION OF THE MODERN LANGUAGE ASSOCIATION.

In its Seventh Annual Convention the Modern Language Association of America met for the second time in New England, but for the first time at Harvard University. At the opening session on Thursday evening, December 26, 1889, Sever Hall was filled with an appreciative audience, including many citizens of Cambridge and Boston, who had assembled to listen to the opening addresses. President LOWELL of the Association introduced President ELIOT of Harvard University with a gracefully worded tribute to his great and manifold services to the University.

In welcoming the members of the Convention to Harvard University, President ELIOT said that no seat of learning in the country could give them a more sympathetic greeting, or might more appropriately receive the honor of their presence. It was there that, in 1816, the first professorship of modern languages in this country was founded, a chair which at once took equal rank with all the other professorships in the university. No other chair in America, no matter of what subject, has ever had such a series of incumbents as this chair of modern languages. It was first held by GEORGE TICKNOR, next by HENRY WADSWORTH LONGFELLOW, and next by the President of the Modern Language Association. In the later development of the university modern languages have had their full share. The chief object of attention has been the promotion of English. The staff of instructors in that subject alone is now as large as an entire college faculty of twenty-five years ago. President ELIOT also spoke of the interest which the university had taken in promoting the study of English in the secondary schools. In 1874 was established an examination in English for admission to Harvard College; that examination has since been adopted by all other New England colleges save one, and by many colleges in other parts of the country. In 1875 an admission examination in French

or German was established; and in 1887 French and German were put upon a par with Latin, Greek, Mathematics, and all other subjects, in the examination for admission to college. President ELIOT concluded his remarks by inviting the members of the convention to a reception to be given at his house at the close of the meeting; by extending an invitation on the part of the President and Fellows to lunch at Memorial Hall on Friday and Saturday; and by bidding them a hearty welcome to Harvard University.

The address of the President of the Association was listened to throughout with the keenest interest. Among the founders of Harvard, said Mr. LOWELL, were doubtless many "who believed that nothing written in any living tongue could itself live." Until recently modern languages have been held in low esteem; for nearly two hundred years no French was taught at Harvard, and modern languages were first taught for the sake of their commercial value. Holding a brief for modern languages, Mr. LOWELL proceeded to show that for purposes of literary culture and linguistic discipline they have an equal value with the classics, "if pursued with the same thoroughness and to the same end." He spoke of the benefit to be derived from translation, as also of the difficulty of rendering the real meaning, the soul of a passage. SPENSER's saying,

"For of the soule the bodie forme doth take:
For soule is forme, and doth the bodie make,"

is true of the highest genius; but soul gives not only form, it also gives life. This is genius in literature; some poets, whose work is lacking in form, are full of this life-giving power. In closing, he spoke of the wonderful advances made in the philology of the modern languages: yet insisted that "good as is this study of philology in itself, it should lead to something better, and that something better is literature. The blossoms of a language are certainly of as much value as the roots, for if the roots transmit life to the plant, it is the blossoms only that produce the seeds whereby that life is developed and renewed in their growths." One is tempted to transfer from their

setting a few of the sparkling "jewels five-words-long" with which the address was thickly studded: "It is not the language in which a man writes, but what he has made that language say, that has the power of resisting decay." Referring to 'Aucassin et Nicolette': "That unconscious charm which is beyond all else, but which belongs to the early maidenhood of a language. If this be not style, it is something better than style." "A foreign language plays the poet for us by putting things in a new light." "Delight is a duty of whatever deserves the name of literature." "There is a nine-fold choice among the Muses; Happiness is one of them, and she does not wear the doctor's cap." "The best result of the study of the ancients was the begetting of the moderns." "The masters of prose in whatever tongue teach the same lesson and exact the same fee." "Literature is nothing else than the autobiography of mankind." To quote all the delightful sayings in this address would be to quote the greater part of it; the brief summary which is all that can be given in this report, fails to convey an adequate idea of the rare pleasure experienced by all who were so fortunate as to hear it. The cause of modern languages has never been presented more effectively or more winningly than from the lips of one who is the embodiment of the culture and scholarship to be gained from modern languages.

The opening session on Friday morning was called to order by the second Vice-President, Professor CALVIN THOMAS, who also presided at the afternoon session. The yearly reports of the Secretary, Professor A. MARSHALL ELLIOTT, and of the Treasurer, Dr. HENRY A. TODD, were read and approved; committees were appointed upon the nomination of officers for the ensuing year, to decide upon the place for holding the next Convention, to audit the Treasurer's accounts, and to present resolutions upon the death of Professor ZDANOWICZ. The Secretary reported to the Association the non-performance of contract on the part of the stenographer who had been engaged to report the proceedings at Cincinnati in 1888.

The printed syllabus that was mailed with the programme of the meetings was most serviceable, in that it presented clearly the im-

portant points in the papers read. As this syllabus was sent to every member of the Association, it will be sufficient to indicate the general trend of the discussions, without attempting to give a full and detailed account of the papers.

The first paper was "The Relation of SHAKESPEARE to 'The Taming of the Shrew,'" by Professor TOLMAN of Ripon College; in his absence the paper was read by the present writer, who also opened the discussion. The relation of "The Taming of the Shrew" to "The Taming of a Shrew," and the relation of both plays to GASCOIGNE's translation of ARIOSTO's "Supposes," were clearly traced. Taking as a starting-point COLLIER's suggestion "that SHAKESPEARE had little to do with any of the scenes in which Katherine and Petruchio are not engaged," and GRANT WHITE's statement that "all the scenes in which Katherine and Petruchio and Grumio are the prominent figures" belong to SHAKESPEARE, an attempt was made to separate the Shakespearian from the non-Shakespearian parts of the play. The results thus obtained were confirmed by verse-tests, and by an examination of the style and dramatic fitness of the passages. Correspondences were noted between the plays of ROBERT GREENE and the non-Shakespearian parts of the play, and the conjecture was advanced that GREENE was the collaborator with SHAKESPEARE in writing "The Taming of the Shrew." In the discussion attention was called to the careful manner in which Professor TOLMAN had separated proof and conjecture. Reasons were adduced to show that GREENE could not have had any part in writing "The Taming of the Shrew." The discussion was continued by Professors STODDARD (University of the City of New York) and WOOD (Johns Hopkins University).

The second paper read was "A Forerunner of BUNYAN in the Twelfth Century," by Professor FRANCKE of Harvard University. The writer showed that there was a current of didactic allegory beginning with the "Architrenius" in the twelfth century and ending with BUNYAN in the seventeenth century. A brief account of such mediæval poems in Germany and England was followed by a detailed

account of the "Architrenius," an unpublished poem in Latin by JEAN DE ANVILLE. Attention was called to the opposition to the church of Rome, to the democratic spirit of the poem, and to the tendency toward humanistic culture; thus marking this work with others of a similar character as precursors of the Renaissance and of the Reformation. The discussion was opened by Professor STODDARD, who raised the question as to the value which the study of the Middle Ages has for pupils; he found the answer to be in the spirit of unity that runs through all literature. Professor WOOD said that the didactic allegory of the twelfth century was democratic in spirit in that it preferred the city life of the people to the country life of the nobles. Professor COHN (Harvard University) said that we must judge of the tendency of a poem by the measure of success, and instanced the very great success of JEAN DE MEUNG's part of the 'Roman de la Rose,' which is strongly democratic. Attention was called by another speaker to the fact that the democratic spirit assumed two phases of opposition, (1) to religious power, (2) to temporal power. Professors ELLIOTT (Johns Hopkins University), BRANDT (Hamilton College) GERBER (Earlham College), Drs. BRIGHT, WARREN, LEARNED (John Hopkins University) and GREENE (Cathedral School of Saint Paul) also took part in the discussion, perhaps the most animated and spontaneous that has ever been called forth by any paper presented to the Association.

By a slight change in the programme the next paper was "WILLIAM THORNTON, a Phonetic Pioneer," by Professor WRIGHT of Middlebury College. He named three pioneers in phonetics, FRANKLIN, NOAH WEBSTER and THORNTON, of whom the last named is by far the most important. In THORNTON's "Cadmus," published in the Transactions of the American Philosophical Society for 1793, is an elaborate phonetic alphabet. His system was compared with those of SWEET and BELL, and attention was called to various points wherein he anticipated the investigations of later and better known phoneticians. In opening the discussion, Professor BRANDT said that the paper showed that the movement for spelling reform was not

new, and that a radical reform was impossible, except for scientific purposes. Dr. PRIMER (Friends School) spoke of the difference in intonation (acoustic color, *Klangfarbe*) between the battle-yells of the Northern and Southern armies during the civil war. This point was commented upon by Dr. LYMAN (Baltimore), and Dr. BRIGHT, who instanced the uniformity of tone of a town or of a nation. Professor A. MELVILLE BELL (Washington, D. C.), Professor ELLIOTT and Mr. SPANHOOFD (St. Paul's School) also took part in the discussion.

The first paper read at the afternoon session was "Of the Use of the Negation by CHAUCER, with particular reference to *ne* (*non*)," by Professor KENT of the University of Tennessee. The writer called attention to the two uses in CHAUCER of *ne* (*non*) and *nê* (*neque*); he then took up the uses of *ne* in independent sentences, in the various kinds of dependent sentences, in multiplied negations, and in various metrical positions. While *nê* frequently receives the ictus, it cannot be clearly established that *ne* ever receives it. This paper, which gave evidence of most careful investigation, was discussed by Dr. BRIGHT, Professor WHITE (Cornell University), and Professor THOMAS (University of Michigan).

Dr. DODGE of Columbia College then read an historical sketch of "Scandinavian Lexicography," based upon material which he had collected in the Royal and University Libraries at Copenhagen. Modern Danish lexicography owes its origin to MATHIAS MOTH, statesman and scholar; his dictionary is still in manuscript. MOLBECH took Dr. JOHNSON for his model: his dictionary is literary rather than scientific. The best Danish-English dictionary is that of LARSEN, 1881; the best English-Danish dictionary, that of ROSING, 1853. The Danish dictionary published by TAUCHNITZ is very poor. Orthography in Denmark is still in an unsettled state: the great needs at present are a standard dictionary, an etymological dictionary, and a complete dialect dictionary. The paper was commented upon by Dr. GROTH of Brooklyn, who also gave a brief account of dictionaries in Norwegian.

The last paper was read by Dr. PRIMER of the Friends School, Providence, on "The

Pronunciation of Fredericksburg, Virginia." The first part of the paper presented a sketch of the early settlements in Virginia, of the early families, and of the careful education of their sons in England. FREEMAN's remark was quoted, that "good West Saxon is still spoken in Orange County, Virginia." An account of dialectic peculiarities of the present day was then given; in the subsequent discussion it was found that many of these peculiarities are widespread, that only a few can be called local. Attention was also called to the peculiar *timbre* or *Klangfarbe* of Fredericksburg and of the entire South as contrasted with the North. The discussion was opened by Professor JOYNES (University of South Carolina), whose school-days were spent near Fredericksburg; he made a few corrections in minor points, and insisted upon the great influence of William and Mary College in maintaining a high standard of education. Professors MATZKE (Bowdoin College), VAN DAELL (Massachusetts Institute of Technology), and THOMAS, also took part in the discussion.

President LOWELL presided over both sessions of Saturday. At the beginning of the morning session, Dr. BRIGHT moved that in recognition of the presence of the President and of the President of the Phonetic Section, the Association meet as one body instead of sitting in two sections, as had been planned. This motion was carried, to the great satisfaction of those who are learners in phonetics, but whose interest would not have been such as to lead them to forego the regular meeting.

The Association listened with much interest to the address of the veteran phonetician, A. MELVILLE BELL, President of the Phonetic Section. He spoke of the ease of imitation in childhood as contrasted with the difficulty which adults find in learning a new language, owing to their lack of phonetic training. What is called combination of sounds is merely a rapid sequence. The only difficult thing in English pronunciation is accent, or syllabic light and shade. The difficulty in pronouncing foreign languages is due to a neglect to study them phonetically. There is a need of absolute characters in phonetics: the attempt to interpret letters by other letters is always a

failure. President BELL gave an interesting account of his experiments with "Visible Speech" before ALEXANDER J. ELLIS, author of 'Early English Pronunciation'; also of similar experiments with "Glossotype," made in Cambridge twenty years ago.

Dr. LEARNED of Johns Hopkins University then read a paper on "The Saga of WALTER OF AQUITAINE." The writer dealt (1) with the various sources of the saga, and (2) with its interpretation; he showed that it had an historical basis, and owed its origin to the events of the Folkwandering, though some confusion of names and dates has perhaps crept in, as frequently occurs in oral transmission. Professor FRANCKE, who opened the discussion, raised the question whether the Waltherius was original with EKKEHARD, or a translation from a Latin original, and spoke of the resemblance in style to PRUDENTIUS. Dr. LEARNED answered that the Waltari-Lied was an original legend given to EKKEHARD; and said further that peculiarities of style had been traced to VERGIL also. The discussion was continued by Professors WOOD and HENNEMAN (Hampden-Sidney College).

The next paper was on "Vowel Measurements," by Mr. GRANDGENT of Cambridge. While the formation of consonants is understood with approximate accuracy, the position of the vocal organs in producing the vowels is not so well known. What is needed is close observation of their own dialect by competent observers; and that some means be devised by which the shapes of the various organs of speech can be accurately measured without interfering with the natural utterance of the vowels. These measurements must be applied to the various positions of the soft palate, tongue, jaw, and lips, the organs which modify the vowel sound after it has left the larynx. No attempt will be made in this report to describe the extremely ingenious and interesting experiments by which Mr. GRANDGENT has endeavored to supply this need; for a full account, with accompanying plates illustrating the different vowel-positions, the reader is referred to the paper upon its publication. President BELL, in opening the discussion, said that this method of investigation was entirely new to him, as he had

learned to depend wholly upon the ear. President LOWELL, Professors COHN, THOMAS, STODDARD, JOYNES, Drs. BRIGHT and LYMAN, and Mr. SPANHOOFD, took part in the subsequent discussion, which turned chiefly upon the question, raised by Dr. BRIGHT, whether nasality can properly be called an American characteristic: Mr. GRANDGENT thought it was due to the sluggishness of the soft palate.

The last paper of the morning session was by Professor GERBER of Earlham College, on "Russian Animal Folk-lore Compared with the Mediæval Animal Epics of the West." This was a more extended study of the subject upon which Professor GERBER read a paper last year. Russian folk-lore, which is little influenced by literature, was compared with the folk-lore of Eastern nations and more carefully with the folk-lore of the West. The Slavic peoples are much interested in animal epics as stories, apart from the moral. The local coloring in these tales is very pronounced. Owing to the length of the morning session there was no discussion upon this paper.

The members of the Association lunched at Memorial Hall, as on Friday, by invitation of the President and Fellows of Harvard College. During the intermission many visited the house of the poet LONGFELLOW, on the invitation of his daughter, Miss ALICE LONGFELLOW; a number visited the rooms of the Fine Arts Department, which contained a large collection of photographs illustrating the development of Gothic architecture. Mention should also be made of the courtesies extended to the Association by the St. Botolph Club and by the Hasty Pudding Club.

The afternoon session was called to order shortly after three o'clock. Professor JOYNES, chairman of the committee on nominating officers for the ensuing year, presented the following list, which was unanimously adopted:

JAMES RUSSELL LOWELL, President, Harvard Univ.
A. MARSHALL ELLIOTT, Sec'y, Johns Hopkins Univ.
HENRY ALFRED TODD, Treas., Johns Hopkins Univ.

EXECUTIVE COUNCIL:

THE PRESIDENT, } *Ex-Officio.*
THE SECRETARY, }
THE TREASURER, }

GEORGE A. BARTLETT, Harvard University.
HORATIO S. WHITE, Cornell University.
ROSALIE SÉE, Wellesley College.

EDWARD S. JOYNES, University of South Carolina.
ALCÉE FORTIER, Tulane University of Louisiana.
CHARLES W. KENT, University of Tennessee.

JAMES M. HART, University of Cincinnati.
MELVILLE B. ANDERSON, Iowa University.
ADOLPH GERBER, Earlham College.

PHONETIC SECTION:

President, A. MELVILLE BELL, Washington, D. C.
Secretary, CHARLES H. GRANDGENT, Cambridge, Mass.

PEDAGOGICAL SECTION:

President, CHARLES E. FAY, Tufts College.
Secretary, ALPHONSE N. VAN DAELL, Massachusetts Institute of Technology.

EDITORIAL COMMITTEE:

CALVIN THOMAS, University of Michigan.
PHILIPPE B. MARCOU, University of Michigan.

Professor BRANDT, for the committee on choice of place for the next meeting, reported in favor of Chicago or Nashville. After some discussion, upon the motion of Professor JOYNES the final choice was left to the Executive Council, who were not limited, however, to the places named above. The Committee on auditing the Treasurer's accounts, Professor SHELTON, chairman, reported that the accounts were correct.

Dr. PRIMER, chairman of the committee for presenting resolutions on the death of Professor ZDANOWICZ, read the following resolutions, which were adopted by a rising vote:

"Whereas, since our last meeting, death has taken from us Professor CASIMIR ZDANOWICZ, we desire to place on record our heartfelt sorrow at the loss of our esteemed colleague. His qualities, both social and intellectual, were such as to win love and admiration. With keen intellectual powers and a zealous devotion to his literary and philological work, he had the remarkable gift of inspiring students with true fondness for study and a love of high and thorough scholarship. Therefore be it resolved:

1. That by his death we have lost a colleague whom we respected for his ability and integrity, and whom we loved for his never-failing courtesy and geniality;

2. That the members of this Association extend to the family of the deceased the sincere expression of their sympathy in the severe affliction which it has been called to suffer;

3. That a copy of these resolutions be sent to the widow of the deceased.

Professor JOYNES moved resolutions of thanks to the President and Fellows, and

Officers and Faculty, of Harvard College, to the Local Committee, and "to all who in any way have done us good or wished us well." These resolutions were unanimously adopted by the Association.

The first two papers read at this session were those in the phonetic section left over from the morning session. Dr. MARCOU of the University of Michigan read a paper on the "Influence of the Weakness of Accent-stress on Phonetic Change in French." He spoke of the possibility of distinguishing a language, at a distance from the speaker, by the speech-waves as determined by the presence or absence of marked accent. Briefly, the view advanced in this paper was that there was a strong tonic accent in Latin as there is now in Italian: the accent is less strongly marked in Spanish and in Provençal, and least of all in French. The writer inferred that there was a weaker accent in the languages of Northern Gaul than in Latin, thus producing a tendency to shorten post-tonic syllables in the pronunciation of Low Latin. Hence the post-tonic syllables readily disappeared as contracted, so that French words accent the last syllable, except where there is a so-called mute *e*. This lack of marked accent causes the even flow in French, so that the language is commonly supposed to have no accent. Upon the motion of Dr. BRIGHT the discussion upon this paper was combined with that on the following paper.

Professor MATZKE of Bowdoin College then read an abstract of a paper on "Dialect Peculiarities in the Development of *l mouillé* in Old French." The writer first indicated the orthography of *l mouillé* in Norman, Picard, Wallonian, Lorraine, and Champagne manuscripts, and its pronunciation in combination with various vowel sounds. He then considered the rise of *z* after *l mœuillé* as a flecional sign (for *s*). For this investigation and the author's conclusions the reader is referred to the printed paper. In opening the discussion upon the two papers, Professor SHELTON suggested as a possible explanation for the weakness of accent-stress in French, that Old French may have had a stronger accent than modern French. The discussion

was continued by Professors VAN DAELL (Massachusetts Institute of Technology), COHN and MATZKE, and by Mr. GRANDGENT.

The third paper, on "Reading in Modern Language Study," was read by Professor JOYNES of the University of South Carolina. The principal points in this paper were that the power to read is the most important thing in studying French and German, and that students should read larger amounts of these languages. The immediate aim in language study should be (1) translation, which should not be decried, and (2) the power to read without translating. A distinction was made between those things which may properly be taught in the college class-room, and those which belong to university work. The reader uttered a word of warning against too much erudition in the class-room, and the temptation to intellectual pride; and said that "he who would lead children, in scholarship as in faith, must himself become as a little child." On the motion of Professor THOMAS, the discussion on this paper was combined with that on the following paper.

The last thing upon the programme was an extempore address by Professor FAY of Tufts College, who gave a history of the attempt on the part of the Commission of New England Colleges to unify the requirements for admission. This Commission first turned its attention to requirements in English, and its object has in the main been accomplished. The desire at present is to bring about uniform requirements in French and German. For this purpose a schedule of requirements in both languages had been drafted, and was distributed in the convention as a basis for general debate and criticism. An animated discussion ensued, in which Presidents LOWELL and ELIOT, Professors COHN, THOMAS, FAY, WHITE, VAN DAELL and others took part. Professor BARTLETT, Miss BOTH-HENDRIKSEN, and Mr. GRANDGENT criticised severely the list of works presented; Professor BARTLETT spoke of the importance of sight-reading of prose writers.

A pleasant feature of the session of Friday afternoon was the reception of a telegram of

congratulation, from President FRANKLIN CARTER of Williams College, formerly President of the Association. Toward the close of the last session a telegram was received from Professors HART, SCHILLING, and EGGERS, of the Modern Language Association of Ohio, sending greetings to the parent association; on the motion of Dr. LEARNED greetings were returned. Thus ended a most enjoyable and profitable convention; the presence of President LOWELL, and his address, will cause it to be remembered as one of exceptional interest. The average attendance was between seventy and eighty. The discussions were spirited and interesting; it was evident, however, that some of the papers were less adapted for discussion than others. Late in the afternoon, the Convention adjourned to meet next year at the time and place to be determined by the Executive Council.

HERBERT EVELETH GREENE.

Cathedral School of St. Paul, L. I.

THE LEGEND OF ST. MARGARET.*

II. THE CAMBRIDGE TEXT.

Puis ke Deus nostre sire de mort resucita,
Veant ses anglees a son pere monta,
Granz companies de seinz e de sentes y lessat,
E puis pur luy morrurent e yl les corruntat:
15 Del son celestre regne large pars lur dunat.

A icel tens diable aveient granz poetez,
Pur seinte Yglise prendre esteient si pensenz,
Quant il trovent nul hom qui seyt cristienez,
Si esteit pendu ou ars ou lapideez,
10 Ou destret de chivaus ou haut el vent croulez:
Mes cil ke n'en chaleit tant en ert honurez
Que en permanable gloire en est corunez.

Seinurs des toz les autres vus lerai a conter,
Fors de une sule virge me covent parler.
15 Son seinur celestre tant pout toz jurs amer,
Onkes pur nul turment que l'em le sout duner,
Ne pur nule promesse ne wout de luy torner.
Trayez ca vers moy: pri vus de l'escoter,
Car vers son chier sennur vus pout ben aider.

*Cf. MOD. LANG. NOTES vol. iv, col. 397. The Cambridge Text appeared in the dissertation there referred to (Leipsic, May, 1889).

2 read *E veant* (P. MYER) 13 for *des* read *de* 14 read *dunt me covent* (P. M.).

20 Ceste pucele fu mult de haut parentee;
Si pere fu paiens de grant nobilitee,
Theodorus out nun, onkes ne cremout De,
Tuz ceus qui creeint en Deu out il en vilte,
Nule rien ne hait envers cristiente.
25 Margarete la gente out nun, de la contre ert nez,
Mult fu bele e curteysse, sage e honurez,
De co secle hait la mauveise pounnee,
En luy a mis son quor e tote sa pensee,
A cel sennur s'est prise, jammes n'ert esgaree.
30 Dec ove les seinte virgens ert en cel honuree.
Senniurs ore vus dirum de ceste Deu amie
Sa vie e ses mors e cum ele fu nurie,
E cum Olibrius l'occist e par grant emvie,
E cum gloriusement ele finat sa vie,
35 E cum ele parvint a la Deu companie.
La bele Margarete pus ke ele fu nee
En une cite fu nurrie e commandee
Ke de Antioche fu unce liues mesuree,
A une prude femme ki ele fu liveree.
40 Ele la norrist si ben cum si ele le ust portee,
Unkes pur nul engin ne pout estre blamee.
Quant avint issi ke sa mere finist,
En emfern alad si cum le livre dist,
Maves hostel i trova sanz nul encontredist.
45 E la bone norrice Margarete norrist,
Ele l'amout assez plus l'amast e igist.
Contre co k'ele l'amat e si pere le haist.
Bien fu de sa nurice: onc de luy ne partist
Des i ke Olibrius le provost la seisist.
50 Tant nurist la meschine ke ele pout aler,
E ke ele fu resonable e sage de parler.
Les passius de martirs oeit reconter,
E les uns oeit arder, les autres lapider,
Echorcher tuz vis ou pendre ou decoler.
55 A idunc commenat en Deu sey a fermer,
Jammes ne departirat pur tote demembrer.
Co fu a cel tens que ele aveit quinze ans,
Les vellies gardout ove les autres enfanz,
Del chimin la chosist un mauveys tirant.
60 Uu culvert a dist: ore vey une pucele,
Onkes al men escient ne vestes plu bele:
Alez demandez luy si ele fraunche ou ancele,
En quel deu ele creyt e comment l'um l'apele.

22 The Latin MSS. read *Theodosius*, which is also the reading of most of the derived versions. 27 read *posnee* 33 strike out second *e*—*“A propos d'OLIBRIUS il est à remarquer que c'est probablement du persécuteur de Sainte Marguerite, autant que du dernier et faible héritier de la pourpre romaine, qu'est venue la renommée proverbiale attachée à ce nom.”* (JOLY.) 38 *unce*: but the Latin MSS. have *quindécim* which is preserved generally in the derived versions. 40 for *le ust* read *la ust* 46 The MS. has *iglist*. Perhaps we should read *Elle amout assez plus ke cele Ki en gist* 47 strike out *e* and read *la haist* 58 read *ovellies* 62 and 66 for *ele* read *est*.

- Li mestre felon s'en sunt d'ilec tornee,
 65 A luy vindrent ensemble com lur fu commandee,
 Si ele franche ou ancele co luy hunt demandee,
 E de quel creance ele est e de quel parentee.
- La gloriuse virgne lor respond bonement,
 Car ele ert replenie de grant aseinement :
 70 Crestiene sui franche : co respund vereiment.
 En Deu le fiz Marie crei jo parfitement,
 Qui regneyt sor toz jurs e ert parfitement.
- Mes cum parole plus plus sa beaute amerent :
 Quant il sa creance oient munt s'en irent :
 75 D'ilokes s'en sunt tornez, demorrance ne firent,
 Al provost l'on conte, de nent ne luy mentirent.
- Arreement lur dist : fetes la moy venir.
 Par toz se deus en iore il luy estoveit geyr,
 Autrement le frad de male mort muryr.
 80 Sanz demorance cil l'alerent sesyr.
- Butint e decirent cil maves tirant,
 E de diz e de fecz la wont contraliant.
 Ne seit ke deit fere, anguisse ad grant ;
 Vers le ciel regarde la bele a son amant ;
 85 Ducelement luy ad dist : mester ay de garant,
 Beau pere meintenez moy des ore en avant.
- Byeu sire gardez moy pur tes intime nuns,
 Pere ne perdez m'alme ho ces maves felluns.
 Autresi suy entre eus com owaillye entre lus.
 90 Ottreez a faire au provost teus respuns
 K'il ne me puse veintre par torment perillius.
- A iceste paroles wint dewaunt le felon.
 Il luy a demande son linghage e son nun,
 E en quel deu ele creit die luy sanz tencun :
 95 Cristiene suy franche : ce respond sanz tencun :
 Si crey en Jhesu Crist e Margarete ay a nun.
- Creys tu dunc Margarete en icel creatur
 K'en la croiz occist mi auncessur ?
 Oil, fet Margarete, luy crei jo e aour.
 100 Co lur torne onkore a mult grant deshonor,
 En emfert le pulent sofrent grant dolur.
- Si irez fu luy provost quant il l'oeit parler,
 En un obscure chartre la commanda enserer,
 De ke ele eit torment dont la puisse dampner.
 105 En Antioche veit pur ses deus aurer,
 Pur cristiens querre : de cel ne wount cesser,
 K'il il ne pusse a hunte occire e grevement tor-
 menter.
- Quant il fu repeyre fist la venir a sey,
 Dist luy : bele pucele aiez merci de tey,
 110 Mes deus puanz aoure, e si crey en ma ley :
 Grant avoyr te duray, co sachez par ma foy,

73 read *amirent* 74 for *munt* read *mult* 76 for *on* read *ont*
 79 for *le* read *la*. 81 read *La butent* 87 for *tes intime* read
tum sentisme 102 for *luy* read *li* 106 read *wout* 107 omit
 second *il* and insert *les* after *ne*.

- E a femme te prendray, e bien seras de moy.
 Margarete respund sanz autre demorance :
 Co seit Deus le men pere en ky ay esperance,
 115 Ke a son os me garde co sachez sanz dotance,
 Ke pur reyn que me diez ne perderay ma creance.
- Coluy voil je amer e aurer e duter
 Ke tote choses garde, cel e terre e mer,
 E secle de secles ne lerad sun regner.
 120 Pur nule promesse que facez ne voyl de luy
 torner,
- A luy voil je mun cors e m'alme commander,
 Ke ove les seintes virgnes me face reposer.
 Pur nus deinad son cors a mort li sire deliverer,
 E je pur luy murir ne de mie duter.
- 125 Tote nue la fit dewant luy despulier,
 En l'eyr la fit suspendre e de verges trencher,
 E ele commence son seinnur a prier :
 Sire aidez moy que je en ay mester,
 En vus ay m'esperance, pere ne me lessez,
 130 Enclin ka ta oreillie, me dolurs me leschez
 Ke cil ne me charnissent qui vers moy sunt si
 fer.
- Le richies commenca a prier la meschine ;
 Beau pere envey a me plays medicine.
 En dementers ke la virgne sa priere define
 135 La mavesse metnee del luy battre ne fine.
 Le sanc vermel li curt aval par la peistrine
 Cum ewe de funteyne qui curt par grant ravine.
- Olibrius co veit, si commenca a crier :
 Bele purquey te les a hunte tormenter ?
 140 Crei Margarete, ne te les dampner.
 Le pople qui l'esgardent ne finent de plurer
 Pur le sanc que veient de son cors avaler.
 En plurant li unt pris duement a mostrer :
 Bele kar en pensez de te merci aver,
 145 Iirez est li provost, ne te lerat durer.
- E vus conselier : Margarete dist lur :
 Alez a vos osteus, n'ay soin de vostre plur :
 Deus est mi aidens en ki je crei e aur.
 E cum fere pucele tant eimet son seinnur,
 150 De sey ne ad manee ne pite ne tendrur.
 Vereiment est pleyne de spiritual amur.
- Li macecren adectes ne finent de ferir,
 Li sanc vermeyl en funt de tote pars saliir.
 Li provost e li pople ne pount mes souffrir,
 155 Lur oiz de lur nieyns commencent a coverir.
 Olibrius li dist ke l'eimed a hunir :
 Si tu ne wous mes deus aurer e servir,
 Tes os fray dejoinde e tes nerfs departyr.

Margarete respunt cum femme membrete :

124 for *de* read *dei* 132 read *riches* 133 read *a mes plaies*
macine 143 for *mostrer* read *monester* 152 for *macecren*
 read *macecuer*.

- 160 Culvert fel e hardi, si ma char est pelfree
M'alme ert en ciel hautement corunee.
Dolenz est li provost, n'i out que corucer,
Fet la en une chartre maintenant trebucher.
Cele n'eubliad mie son seinnur a prier,
165 E de la seynte croyz toit son cors a seinnier.
Este vus o uns draguns de la chartre sallieit,
Orible e ydus de leidde forme esteit;
Chevus de plusurs guise, russe barbe aveit,
Ses denz erent ferines sez ouz luisanz dreit,
170 De buche e de narillies fu e flamme isseit,
Un serpent de maleire sor le col li seeit,
Un espee ardante en sa meyn teneit.
En la chartre estuit, fortment prist a siflyr,
N'i out tant oschur liu ou l'um ne veit ja cler.
175 Tel pour oust la virgne quant issi l'ot demener,
Quan vis pout onkes sor ses pez ester.
A oresuns se torne, oec ne wout oblier,
Cum sule orfanine Deu prist a reclamer.
Pri li ke li let au dragun devurer.
180 En dementers que ele oure e li dragun la sesist,
Si cum livere dist vive la translutist.
Ne pout sofrir la croiz dont ele sa garnist,
Lui draguns en deu pars maintenant defendist:
Seinne e save e halegree maintenant s'en issist.
185 Del dragun ke ele oust vencu grant joie demenat,
Aj es un autre diable a son fenestre estat,
De mult leid figure, home neir ressemblat:
Les menys e le cheffuz ensemble liez ad.
Quant le veit la pucele mult grant pour en ad,
190 Vers Dampnedeu se torne, sun nun glorifiat.
Sa oreysun ad faite, Deus ottreez l'at.
Dementers ke la virgne sun sengor priat,
Li adversers s'aprimat, par la meyn seisi l'at.
Ele fu de Deu soure, par le chevus li prist,
195 Par Deu vertu le tret que a terre le mist,
E puis sun destre pe sor le col li assist.
Alez vus ent de moy: la seinte pucele li dist:
O malingnes esperiz, tute destruit Jhesu Crist.
A la beste pudlente de enfren m'est reclamez:
200 Cesse de ma persone, tot te confunde Deus,

176 read *Que avisonkes pout desor ses pez ester* 179 insert *ne after ke* 180 strike out *e* 182 for *sa* read *se* 183 read *Li draguns* and *se fendist* 186 *A son fenestre* This reading is probably occasioned by a too casual perusal of the Latin MS. In the Cambridge Version M. iv. 6. we read "*aspiciebat in sinistram partem carceris, et ecce vidit . . .*" A few lines earlier we have "*Nutrix aspiciebat per fenestram, et orationes eius scribebat*" 188 *Cheffuz* should probably be *genuz*. The Latin has "*manus suas ad genua colligatas.*" The Scotch version has "*with handis bundine tñ his kneis.*" An O. E. text of the twelfth century reads "*his honda to his cneowun gebundenne*" 198 for *tute destruit* read *te destrui'e* 199 for *m'est* read *s'est*.

- En moy ni avera tu rien cheteif malurez,
Car je suy a Jhesu Crist epuse e espiritez.
E en dementers que la virgne ces paroles diseit,
Este vus un clarte qui del ciel descendeit.
205 Margarete en la chartre tote resplendisseit,
E la croiz Jhesu Crist dedenz apparisseit,
Un blanl colum sur li se seit,
E luy dist: Margarete tu es bonuree,
Seint angele atendent ta alme, del gloire ert
corunee,
210 De parais la porte ne te ert mie neie,
Car ta virginite a Deu as ben garde.
Ele rend a Deu graces cum femme senec,
Puis s'est au diable del la chartre torne.
Ele luy comandad sa nature conter:
215 Il luy prie un poi son pe lever,
Ke il puisse ove luy deliverement parler.
Tote ses males ouvres luy permet a conter.
A virgne son talon un poy sus levad,
Ke il fut e comment out nun tretuit li contad,
220 E en apres Boelzebub Bebzino sey numad:
De males overes fere dist ke onkes ne cessad.
Ore sez com ay nun, ore orez mun mester:
Jo suy co ke les seinz homes met fors de lur
mester:
Quant il doivent veiller jo les fat en mal veiller;
225 Vers ceus qui te ressemblent ne puis espleter,
Curceus e dolent m'estoit repeirer.
Vencu m'as Margarete, vers tey ne pois durer:
Mes armes sunt freines, vers tey ni les puse
porter,
Car jo vey en tye Jhesu Crist parfitement regner.
230 Pur co quant ke tu wous fere te lest Deus
esperer.
Tis pere e ta mere mis en payne ensement,
Ensemble ove mei viverunt en enfren le pulend.
De tei ke lur filie es curuce si forment
Que par tey sui vencu qui en Deus creis verei-
ment.
235 Margarete respund: de mei quei te enchandrat,
E ke les seintes ovres agraventer te lessat.
E luy estuveit dire co ke ele luy commandat,
Sa vie e sa vertu tretuit luy demandat,
Dunc est arme de fey, e Deus garde luy ad.
240 Ki ele est e ses ovres puis luy demandat.
Margarete respund que en Deu s'afie:
Ne est dreit que digne chose te resent ne die,
Grace Deu ke sui tel ne te celerai mie.
Cil reddist encontre de sa grant felonie:

207 for *blanl* read *blans* 217 read *promet* 218 for *a* read *La* 224 for *fat* read *fac* 228 for *freines* read *freites* 230 read *esperer* 235 for *de* read *di* 242 for *resent* read *reconte* 244 for *encontre* read *encore*.

245 Satanas est nostre mestre, Dampnedeu le maudie,
De parais chai par sa grant felonie;
Ou ke il wout nus enveit, partuit veit epie,
Quant il trove nus hom qui seit de seincte vie
Luy agueite e manasce e de mort le defie.

250 Angles de seintors nus sout l'um apeller;
Quant orad nostre mestre de ta bonte parler,
E que Ruffin as mort, ne porra mes durer.
Sachez que en avant ne puis a tey parler,
Car jo sent bien en tey Seint Esperist converser.

255 Ancele Dampnedeu jo te pri e requer,
Un poi de ma cervel tun pe moi alascher:
De tut ne me destruye que travail en ai fer:
En tel liu m'en envei u nen ai mester,
Ou ne pousse mes ne nuire ne aider.

260 La bele Margarete poit consentir.
La terre comandeit abair e tost overir:
Le diable fait enz par grant veie saillir.
Cist ne porra jammes a crestien nuisir.
Teu sengor dewum nus tuz aurer e servir,

265 Ke si seit ses fideus garder e mentennir.
Ore est venu lu terme k'ele sera pene.
Li fel Olibrius l'ad tot demande:
Quant issi de la chartre a Deu s'est commande:
A grant turbes la suvit la gent de la contree
270 Que vouldrunt esgarder cum ele serad penec.

Veant le provost vint, ne pout plus demorer.
Que se veirs deu aurt prie lui a consentir.
Cele lurt respunt que le pople l'ocit cler:
Chetif mult meuz te wausist celui aurer

275 Qui tut a fet ce mund e cel e terre e mer
Qui te deus qui ne oent ne ne pount parler.
Quant li provost l'entend n'i out ke corrucer.
Dunc la fist despuillier e sus en l'eire lever,
Deable pars lur commanda lampes alumer,
280 Que tuit le cors lui puissent arder e embruler.

Cil ne se targerent a ki il fu commandee,
E deame pars le costez ont le fu aioste:
A hunte la demeneit par lur grant cruelte.
Cele en dementers sa oreisun ad fet ad De:

285 Sire bruilliez mon cors par ta grant pite,
Que en mei ne seit truve nul iniquite.

Le provost lui ad dist: Margarete creras,
E a mes deus puans sacrifieras.
Dunc respund Margarete: a ce ne me meurras;
290 Quar ta deitez mult haz que tu tant cher as.

Un grant vaissel de ewe donc il fet apoter,

247 insert *e* before *epie* 250 for *de seintors* read *deserites*
261 for *abair* read *a baer* 266 for *lui* read *le* 267 for *tot* read
tost 269 for *suvit* read *sivit*. The MS. has *seuvit* (cf. in
the Brit. Mus. Cott. MS. of Josaphaz the form *seuissent*
which Koch read *seuissent*). 273 for *lurt* read *lui* 279 read
D'ambes pars 282 for *deame* read *d'ambes*.

Liez e pez e meyns la fist einz trebucher.
Par sa grant irreisun iloc la wout neer:
Mes ele commenceit Deu forment a prier;
295 En lui ad se essperance e tut sun recoverer.

E Deus ke tuz jurs regnes en parmanabletez,
Del pople qui ci est qui tun nun seit glorifiez:
Sire moy par ta grant poestez,
Sacez qui par pour ne le t'ai pas ruvez.
300 Mes pur co que ce pople veingne a crestienez.
E facent sacrifise par bone voluntez.

Un bland colum sor sa epaule li sist,
E ce fu lui Seint Espirist ke lui trammit,
Pur lui conforter que rien ne cremist,
305 E pur lui delier que seine s'en issit.

Quant deliez fu graces a Deu en rend,
Del wessel s'en issi veanz tuz erraument.
Sire Deu dune me as vertu e ensement,
Mult m'as ben garde, si t'en gracie fortment:
310 De mey as fet honor e glorifitement:
Beneit seies tu qui es sanz finement.

Une voiz luy ad dite: beneite seras,
Car ta virginite a Deu ben garde as;
Vien el regne du ciel, iloc reposeras,
315 De vie parmenable corrune seras.
Cinc milier de la gent creit ingnele pas,
Estre assez des autres que numer ne puis pas.

Olibrius co veit, fortment s'en corrucat:
Tretuiz de maintenant decoler fet les ad,
320 Apres ingnelement ses sergans apellad:
Penez moy Margarete, jammes ne garrad,
De la teste trencher mes respit ne averad.
Cil le firent tost quant il le commandat.

Fors de la cite la unt inelepas mene;
325 Malcus out nun li serf a ki ele fu liveree;
Le col li ruve estendre si ad traite l'espee,
Sanz autre demorance ja la vist decole,
Quant de la croiz celestre la unt avirune.

Grant pour oust li serf, merci prist a crier,

295 read *s'esperance* 298 insert *weintenez* after *sire* 300
for *crestienez* read *crestientez* 302 for *bland* read *blans* 303
omit the first *lui* and insert *le* before the second *lui* 319
other versions localise the massacre more or less accurately.
The Harleian MS. 280r has "in Decapoli et Armenia civi-
tate." The Cambridge MS. (M M. iv. 6) has "in campo
Lim et Armenia." The Bodleian MS. 34 reads "in an burh
of Armenie Caplimet inempnet," an evident corruption of
the above mentioned reading. The Paris MS. 1555 has "ou
champ c'on apele Lymet" and the York version "en un
bel champ ki Limech est clamez," pointing to the same
error. The O. E. text printed by COCKAYNE in his 'Narra-
tiunculae' reads "in Limes feold." An interesting fiction,
based on a false reading of this passage in a Seville Breviary,
was referred to in the sketch of the history of the Legend.
321 read *garirad*.

- 330 Cele luy respundi quant issi l'oet parler;
 Tu neis e si m'essaies entor mei converser,
 E tu me cries merci e me wous decoler;
 Ne de omicide fere ne wous onkes cesser;
 Mes tu me dune espace que je me puisse ourer,
 335 E cil le octrad car ne le osat deneer.
- Quant Malcus de ourer la oust fet ottreiment
 Vers le ciel regarde, Deu preiad ducement;
 Deu qui feis le ciel e la terre ensemment,
 Sire oez ma priere par tun commandement;
 340 Ki la vie de moy lirra bonement,
 E de ma passiuun fra remembrement,
 Ki a my eglise dorad enluminemet,
 De tretuz lur pecchez fai alegement,
- Unkore te requier jo, cum le men seingor,
 345 Ky my iglise frat e averterad en amor,
 Ke ma passiuun escriverat e averad en honur,
 Sire rempliez lur de spirital amur,
 De povrete l'engentez e par tut le sucur.
- E si acune femme ne pout emfanter,
 350 E face mun martire dewant luy reconter,
 E par bone creance me woudrat reclaimmer,
 Bel Sire succur la, ne la lessez pener,
 Ke si enfes ne seit muz ne awoglez.
 Nule rien mes ki dreit n'i puse l'um truver.
- 355 Dementers ke la virgne cest oreisun dist,
 Mult fort prist a toneir e grant horage fit.
 Dunc n'i oust si hardi qui de parler se tenist,
 Ne meimes Margarete, qui terre ne chaist.
 Estevus un colum qui belement la prist,
 360 Ducement le levat, e apres li dist:
- Tu es bonuree; oyantz tuz dist lui ad:
 Nent en en parays deweez ne te serad;
 Quant qui as demande Deu ottreie le ad;
 Ki meindrat en tristur par tei leesce averad;
 366 La ou ta passiuun e ton livre serad,
 Fudre ne tempeste ne mal n'i avendrat,
 Ne malignes espiriz converser ne porrad,
- Ele flechist ses genuz, Deus en ad merciez,
 Puis al macecen de fe ferir enortez.
 370 Nun frai, fet il, Deu ad ove tey parlez.
 Ele dist: si tu ne fais ja n'averas part en Deus.
 A ceste paroles sa espee a sus levez,
 Le chief del bu lui ad meintenant trenchez.
 Ore en prent Deu l'arme qui le cors est fineez.
- 375 Od le alme li angele vers le ciel wont chantant:
 Nus hom set la joie k'il wont demenant.

331 read *Tu me neis e essaies* 334 omit the second *me* 347 for *lur* read *le* 348 read *en getez* 358 read *qui a terre chaist* 362 omit *one en* 369 read *Puis a le macecrier de ferir enortez* 374 *arme* This form in Wace, "Quant il ot ce dit, jus chei Leis la virgne l'ar me rendi," gave rise to a curious misunderstanding in later versions. JOLY quotes from the Paris MS. 1555 "jouste lui chiet tantost l'espee"!

- Contre co lui diable wont irrez e plurant.
 Teophilus cuilli de lui le remanant,
 En un eserin de marbre le respunt meintenant:
- 380 Par celui sumes nus de la geste sawant,
 Il esclrist le livre sy se mist avant.
- Cil ke la oust decole a pez lui est chaît;
 Pur co que il ad fet que paresche ne lui seit,
 Seint angele pristrunt la alme, el ciel la porterunt dreit.
- 385 La meinnee de infern de autre part seeit.
 Honeint forment e criernt, que le pople le oeit
 Dient que lui lui Deus est grant en ki la virgne creeit.
- Tut cil qui sunt priss de divers enfermetez,
 Mult sunt awogles, desirus de sauntez,
 390 De lui quant parler oient ilec sunt alez:
 Dec'il tochent le cors semples sunt munde; z;
 Ne sentent puis nul mal ne nul enfermetez.
- Es kalendes de Aÿst del siecle trepassat,
 Quant l'um en cest siecle de lui memorie frat.
- 395 Deu cum gloriusement sum martire finat,
 Dreiz est que od Deu seit, car ben de servir l'ad,
 Si est ele sanz dotance, jammes ne partirat.
- Ele deprie Deu qui est sanz mentir,
 Ke il nus gard de tuz maus, e nus doit deservir,
 400 Quant les ames de nus deivent del cors partir,
 Quant a sa compagnie puissuns parvenir,
 Qui vivit et regnat Deus per omnia secula seculorum.

Amen.

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THE "NASAL TWANG."

Pupils in the common school often present themselves with defects and peculiarities of utterance which ought to have been prevented in the nursery, but which, having been neglected there, should be—because they can be—rectified in the school. Even the worst impediments—stammering and stuttering—may be relieved and checked by kindly direction; and consonant malformations, as in-lisping, burring, lallation, etc., may be corrected with

377 for *lui diable* read *li d.* 378 The Latin MSS. have *Theotimus* (Theotinus). WACE has *Theodimus*, the Scotch version *Theophine*, MS. Auchinl *Theodosius*, Bodl. MS. *Theochimus*. The Paris MS. 1555 follows the Latin. 381 for *livre sy se mist* read *l. e si le m.* 386 for *criernt* read *crieint* 387 for *lui lui Deus* read *li D.* 388 read *pri* 396 for *de servir* read *deservi* (P. MEYER) 401 for *Quant* read *Que* (P. M.).

but little difficulty, where the teacher possesses the necessary knowledge of the mechanism of speech. Such obvious minor faults as thrusting out the tongue, locking the teeth, deforming the lips, drawling, mumbling, gasping, sucking the breath, etc., will be easily removed when the pupil's attention is competently directed to them. But there are other peculiarities the cause and means of cure of which are less easily discerned. Prominent among these is the "nasal twang," which has, from ignorance and negligence, become a characteristic of the speech of certain districts. Some directions as to the mode of overcoming this great blemish will probably be welcomed by teachers.

The first point is, to make the pupil conscious of the difference between nasal and non-nasal sound. The mechanical cause of this difference is invisible; and the governing motion—of the soft palate—is so slight that the ear must be relied on, rather than organic sensation, to bring the process under control. To check the habit of unconscious nasality, begin by practising *conscious* nasality. Thus: pronounce the open vowel *ah* with an unmistakably nasal tone. Fix this effect in the ear, by repetition. Then pronounce the same vowel without nasal quality and fix this by repetition. Next, contrast the two sounds by frequent alternation, until the difference is clearly apprehended, first by the ear, and then, so far as possible, by organic sensation. The open vowel *ah* is selected for the first exercise, because it can be pronounced with the mouth widely opened. The assistance of the eye may thus, when necessary, be obtained to regulate the nasalising or denasalising action. For non-nasal sounds the top of the soft palate is raised, so as to cover the inner end of the nasal passage; and for nasalised sounds the top of the soft palate is depressed sufficiently to allow the breath to enter the nose. The whole action is exceedingly slight, and it is entirely concealed by the palate itself; but the eye can just discern the rise and fall of the upper edge of the palatal curtain. There is, besides, a feeling of tenseness in the soft palate, when raised, and of relaxation, when depressed.

The pupil, having learned to recognise by ear the presence or absence of nasality in the

vowel *ah*, should next pronounce other vowels, with contrasted nasal and non-nasal quality. Thus: nasalise and denasalise the following words:

ooze, old, all, err, isle, air, ale, eel
look, up, off, ask, as, ell, ill.

The three consonants *m, n, ng* are purely nasal. The pupil should prove this for himself, by prolonging the sounds of these elements, and then endeavoring to do so while holding the nostrils with finger and thumb. The sound is instantly stopped.

The *junction* of non-nasal vowels with nasal consonants is the next and ultimate process. In pronouncing the word *may*, for example, the closing of the palatal valve to stop the nasal sound of *m* must be absolutely simultaneous with the opening of the lips to emit the vowel *ay*. The difficulty is, that the nasal valve, being open for *m*, does not promptly close before the vowel is uttered: in fact, the vowel is, under the circumstances, more easily pronounced nasally than orally. Here the grand principle of correction of all faults of articulation applies. Pronounce the consonant and the vowel *separately*. Do not attempt to combine them. What is called "combination," even in the elements of a syllable, is, in reality, merely rapid sequence. The pupil has now acquired the power of pronouncing a vowel without nasality. Let him therefore analyse the syllable *may* into *m-ay* and the old difficulty vanishes. In like manner, when a vowel *precedes* a nasal consonant, separate the elements. Thus, *a-m i-n, o-n*. A very little practise will give the requisite facility, and produce the effect of "combination," without assimilation.

The nasalising habit is, as a rule, associated only, or chiefly, with syllables containing a nasal consonant, but many persons never pronounce a purely oral vowel. The worst feature is, that the speaker is rarely conscious of the peculiarity. Therefore, the first point to be gained, is to get the *ear* to distinguish nasal from non-nasal quality. Teachers have the power, by the means above presented, to remove the nasal blemish from the speech of their pupils, and ultimately, through them, from that of the community.

ALEX. MELVILLE BELL.

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CÆDMON AND THE RUTHWELL
CROSS.

In the belief that those students of Old English who have not ready access to the original will welcome the presentation of BUGGE's views concerning the Ruthwell Cross, as they appeared last year in the third and concluding part of his 'Studien über die Entstehung der nordischen Götter- und Heldensagen,' I subjoin a translation into English from the German of BRENNER (pp. 494-6). I have only to add that I fully concur in his rejection of STEPHENS' interpretation, while reserving my opinion concerning his own surmises.

"STEPHENS assigns the Ruthwell Cross to about the year 680 A. D. This opinion he based on the inscription at the top, which he reads as 'CADMON made me' ('Run. Mon.' pp. 419, 920), and understands by them, 'CADMON composed the verses which are found on this cross.' The CADMON mentioned he regards as identical with the poet CÆDMON, whose story is related by BEDE; *fauæpo* he explains as 3d sing. pret. of the verb which occurs in West Saxon as *fēgean*. This explanation of *mæfauæpo*, as both SWEET and I have already pointed out ('Oldest English Texts' p. 125; 'Studien' pp. 42-44), is impossible, and contains a number of gross errors. In Old Northumbrian the accusative *me* is *mec*, not *mæ*. But even were the reading *me*, this, according to the language of other inscriptions, could only denote the cross, and would have no reference to the authorship of the verses. According to STEPHENS, the *u* in *fauæ* *o* represents *w*, but everywhere else on the cross *w* is represented by an entirely different rune. STEPHENS would interpret *fauæpo* as the 3d sing. pret. of *fēgan*, *fēgean*, but in the dialect of the Ruthwell Cross this could only appear as *fægdaæ*. Not merely does the *a* contradict STEPHENS' explanation, but the *u*, the *æ*, the *þ*, and the *o* as well. *Fauæpo* can not be the 3d sing. pret. of any weak verb whatever, for the ending of the weak verb after a vowel is never *-po* in Old Northumbrian, but *-daæ*, and is so found on the Ruthwell Cross itself. STEPHENS has confused the O. E. *fēgan*, *fēgean* (German *fügen*) with the entirely different Old Norse verb *fá*, which never signifies 'compose,' 'versify.'

"Since, according to GEO. F. BLACK

(*Academy* for Oct. 1, 1887), *cadmon* is now illegible, and since *mæfauæpo* can not mean what STEPHENS asserts it to mean, the date of the Ruthwell Cross can not be determined by STEPHENS' reading and translation of the inscription on the top stone. Though I have not seen the stone itself, I do not hesitate to propose another explanation; but in any case, whether the latter is correct or not, STEPHENS' interpretation is impossible. *Mæ* signifies 'more'; *æpo* is the regular Old Northumbrian form of the verb '(I) destroy.' Upon this firm foundation the explanation must be constructed. On the western side of the top stone is a representation of John the Evangelist with the eagle, and around it is the inscription in Latin letters, "in princ[ipio erat] verbum," the first words of the Gospel of John. On the eastern side, according to STEPHENS, is sculptured the dove with the olive branch.

"We should be warranted in supposing that the inscription on the eastern, as well as on the western side, has reference to the corresponding sculpture, and, as on the western side, the writing must have been above the relief. I should surmise that the complete inscription on the eastern side of the top stone was originally [*icne*] *godmon mæfahæpo*. *Icne* would then have stood above the carved figure, just as *erat*, which has been conjecturally supplied, did upon the opposite side. My emendation, *godmon*, differs but slightly in its Runic form from STEPHENS' reading, *cadmon*. Finally I conjecture that the *u* in *fauæpo* is a false reading for the runic letter which stands for *h* in the word *almehhtig* on the Ruthwell Cross, the tops of both letters being of the same shape.

[*ic ne*] *god mon*
mæ fah æpo

is a regular couplet, which would signify: (I, God, no longer destroy man in anger (inimically).'

"This is accordingly a poetical paraphrase of God's word to Noah in Gen. 8. 21: 'I will not again curse the ground any more for man's sake . . . neither will I again smite any more every thing living, as I have done.' The inscription is therefore entirely suitable to the representation which it encloses, that of the dove with the olive branch.

"SWEET has affirmed ('Oldest English Texts,' p. 125) that the language of the inscription shows that it cannot well be later than the middle of the eighth century, and this position seems to me to be well taken (I would refer especially to the forms *rodi* and *ungket*). SOPHUS MÜLLER is inclined to fix the date of the Ruthwell Cross at about the year 1000 (*Aarbøger for nord. Oldkynd.* 1880, p. 338 ff.). I am not capable of forming an opinion concerning the archæological grounds on which he bases his judgment, but the language of the inscription seems to me decisive against so late a period. Apparently everything is in favor of assigning the same date to the Bewcastle Cross as to the Ruthwell Cross."

The opinion of SOPHUS MÜLLER is more fully reproduced on pp. 44-45 of BRENNER's translation: "But the Danish archæologist SOPHUS MÜLLER concludes, as he obligingly informs me, that the Ruthwell Cross must be posterior to the year 800, and in fact to the Carolingian Renaissance, on account of its decorative features. The free foliage and flower-work, and the dragons or monsters with fore-legs, wings and serpents' tails, induce him to believe that it could scarcely have been sculptured much before 1000 A. D."

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MATERIAM SUPERABAT OPUS.

OVID, in his description of the Palace of the Sun, writes: "*Materiam superabat Opus.*" That is a good motto for Æsthetics. It means enough, and in expression is apt enough, for a handy rule. Take any work proffered as art and the test question is, Does the workmanship surpass the material? It is the workmanship, and not the material, that constitutes art. We flounder often in discriminating, in a dazzling mass of material, the workmanship. Splendid material can hide a multitude of the artist's faults.

'Paradise Lost' is a grand mass of fine material. We are so overwhelmed with the material as not to see clearly the workmanship. As a piece of work it lacks of being a piece of fine art. The noise is made about Satan's loss of heaven, and not about Man's

loss of Eden. The fall of Man is a mere incident to the fall of Satan; it occupies the place of an incident. Satan's fall is the gorgeous front of the edifice, while Man's fall is the hinder part. The theme of 'Paradise Lost' demands that the effect—the fall of Man—be made more prominent than the cause—the fall of Satan.

Suppose we compare MILTON's Satan with SHAKESPEARE's Iago. We are pleased with the *material* of Satan. There is not a lovable piece of material in Iago, yet we admire the *work*. Satan is a hero. Is Iago? Satan draws us by all that we cherish in the heroes of history. He is the chief of the many throned powers that led the embattled seraphim to war on the plains of heaven.

His "mighty stature" accords well with his position. Notice him as he moves towards the shore of the "oblivious pool" to arouse his faithful followers:

..... "his ponderous shield
Ethereal temper, massy, large, and round
Behind him cast. The broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At evening."

"His spear—to equal which the tallest pine,
Hewn on Norwegian hills, to be the mast
On some great admiral, were but a wand."

And when his faithful are gathered from the pool,

"He, above the rest
In shape and gesture proudly eminent,
Stood like a tower."

He looked upon

"Millions of spirits for his fault amerced
Of heaven, and from eternal splendors flung
For his revolt; yet faithful how they stood
Their glory withered."

"He now prepared
To speak:
..... attention held them mute.
Thrice he assayed, and thrice, in spite of scorn,
Tears, such as angels weep, burst forth; at last
Words interwove with sighs find out their way."

That was heroism, too. He had the heart of a hero. Satan had a cause worthy of a hero, namely, "to regain those blissful seats." He had the following of a hero, too:

"Princes, Potentates,
Warriors, the flower of heaven, . .
..... powers
Matchless, but with the Almighty."

With all he had the unconquerable will of a hero.

In making Satan fight to regain heaven, MILTON spoils him for a devil. He is not a whit more diabolical than SHAKESPEARE'S Coriolanus! How out of keeping it is to have Satan undertake the easier enterprise of seducing the new race called Man, "less in power and excellence!"

After a long debate in the synod of the gods, Satan, self-appointed, heroically takes his solitary flight through hell, fights heroically with Death, then wings his way, heroically, through Chaos and old Night, and finally, brings heroically (?) to grief a pair of pigmy innocents!

One glance at Iago will be enough. He had not been deprived of the lieutenantcy which he was seeking. In his own estimation he was worthy the position, but with Othello Cassio was the man. He had no motive for his conduct except of his own diabolical hatching; yet how skilfully he brought the direst results to that happy pair! He was a devil!

After all is said, 'Paradise Lost' is intensely interesting. But suppose the workmanship surpassed the material!

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THE NOMINATIVE ABSOLUTE IN ENGLISH.

Professor GILDERSLEEVE in his excellent 'Latin Grammar' (§ 409) says: "The Ablative Absolute may be translated by the English Objective Absolute, which is a close equivalent." Should the English equivalent of the ablative absolute be called the objective absolute? Here is an illustrative example, with its translations: "Xerxes regnante" (= Quum Xerxes regnaret), *Xerxes reigning. When Xerxes was reigning. In the reign of Xerxes.*

Is "Xerxes reigning" the English objective absolute, or "In the reign of Xerxes"? Not the latter, surely, for the preposition *in* does anything else but absolve the syntactical connection. In Latin, the ablative absolute absolves syntactical connection; in Greek, the genitive absolute; in English, the—what? the functional relations are never disturbed.

"When Xerxes was reigning" is syntacti-

cally connected with the main sentence, so also is "In the reign of Xerxes," but "Xerxes reigning" is not thus connected and therefore *absolute*. Is it objective absolute? It is nominative absolute.

To say that "Xerxes reigning" is objective absolute is to say that "Xerxes" is in the objective case. To say that "Xerxes" is objective is to admit a vital syntactical connection with the principal sentence, for "reigning" does not govern "Xerxes." When is a noun in the objective case? When it is object of an active transitive verb, or of a preposition. It is the syntactical connection, expressed or implied, that makes it the object. The mere omission of the governing word does not make it "absolute." Is it not a contradiction to say objective absolute?

A noun in the objective case is *governed*, but a noun in the nominative *governs*. The noun (*Haupt-wort*) in the nominative is pre-eminently, the 'head-word': the verb agrees with it and not it with the verb. The nominative, syntactically speaking, holds the reins, the effect of the verb and adjective on the noun is logical and not syntactical.

A noun in the objective case is ruled by something within the sentence, but a noun in the nominative—in principal or subordinate clause—is not so ruled. Take the clause "When Xerxes was reigning." Whence comes the demand for making it "Xerxes reigning"? From the higher rhetorical principle of condensation. Rhetoric asks "Xerxes" to let go "was reigning," which done, the syntactical connection made by the conjunctive adverb *when* is dissolved, and the nominative "Xerxes" absolved of its verb in a finite mode.

But is it nominative absolute? It is not objective, as has been argued. It is not possessive, nor dative. It must be nominative.

Is "Xerxes" in any case? Every noun performing a function in a sentence will have a case. In MEIKLEJOHN'S 'English Grammar' is this rule: "A Noun and an Adjective, or a Noun and a Participle, or a Noun and an Adjective Phrase,—not syntactically connected with any other word in the sentence,—are put in the Nominative Absolute."

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THE OBJECTIVE ABSOLUTE IN ENGLISH.

There are two well-marked methods of dealing with the grammar of our present English. The practical teacher will strive to establish such practical categories as may best represent the doctrine of good usage. The historical student of the language, on the other hand, resolves these practical categories into their original parts, and finds the highest grammatical significance not in how we now say things, but in how we have come to say things as we do say them. It is perhaps good enough for practical purposes to teach that in such expressions as "the more the merrier," the function of *the* is adverbial, or that a certain group of verbs like *may*, *can*, *shall*, *will*, differ from other verbs in the language at the third person singular of the present indicative, but in both cases a knowledge of the earlier conditions of the language supplies the true explanation. And the true explanation, rather than a temporizing one, may be applicable and helpful at an earlier period in training than it is sometimes supposed to be. As to the examples cited, the teacher may decide at what age the pupil shall be told of the original case-form of *the*, but when the proper time for it has come the duty must not be neglected. When the history of *may*, *can*, etc., is to be inquired into, then will follow in natural order, and in illustration of important laws in language, an explanation of *need*, *ought* and *must* as indicative presents of the third person singular. These examples illustrate that class of facts belonging to historic grammar which, it will be agreed, should not be withheld from the upper classes in our secondary schools. Most of the lessons to be learned from historic grammar must, of course, be deferred to subsequent and more extended training. A sense for the merely curious, on the part of both teacher and pupil, must ever be properly controlled—it will else make pedagogic havoc of both. If we but knew at what period in the lad's education the wise Bishop ULFILAS would have taught his son (provided he had had a son, and had known the given fact) that *bisunjanê* was, historically, the genitive plural of a present participle, we might then have a basis to speculate upon the

time at which an English-speaking boy could with profit be told that *yore* is the genitive plural of *year*.

But I wish to offer a brief comment on the subject brought forward by Professor FRUIT in his article on "The Nominative Absolute." It is a subject which, as he has illustrated, may be reasoned upon in terms and notions derived from practical grammar. Such reasoning, however, has its pitfalls. It is not a simple matter to define the English objective case—that *locum tenens* of all oblique relations. When we say, The sky was clear the whole night, we use an objective case which is not accounted for in Professor FRUIT's answer to his own question, "When is a noun in the objective case?" Nor do grammatical forms in modern English conclusively indicate case: 'It is I' and 'It is me,' serve exactly the same linguistic function, so that if we should come to admit the latter into good usage, we should have to place *me*, in this use, among the nominatives, as we have already done with reflexives like *himself*, *herself*. If, therefore, Professor FRUIT had insisted that pronouns, which retain the signs of inflection, when used in absolute clauses are prevailing in the form of the nominative, he would still not have gained an unanswerable argument. On the other hand, it is clear enough that too much value must not be attributed to such an instance as is furnished by MILTON:

Dagon hath presum'd,
Me overthrown, to enter lists with God.
"Samson," ll. 462-3.

Indeed modern English is particularly adapted to the enforcement of the generalization that function in grammar is superior to form.

To arrive at the true import of the absolute construction we may ask such questions as these: What is the thought-relation that is to be expressed? By means of what grammatical device does language in general secure that expression? It is enough for our present purpose to say that the absolute clause expresses an oblique relation—a relation that is chiefly temporal in significance, and that the use of oblique cases for this construction in Greek and Latin is an indication of the true nature of the construction in all related languages. It is this philosophic conception of

the subject that would not permit Professor GILDERSLEEVE to speak of an English nominative absolute. But Professor GILDERSLEEVE had also in mind the fact that English in its period of full inflections had a dative absolute, and in naming its historic survival he aimed at consistency with the terminology of modern English grammar, in which all datives are classed as objectives.

It may be supposed that the nominative forms of the pronouns used in absolute clauses are, after all, a sufficient contradiction to any abstract notion of the nature of the construction. To this it must be replied, that reduced inflections make the adherence to the general principles of grammar all the more necessary. In most instances no case-signs are present in English, but grammatical relations are indestructible; and when the sporadic case-signs of the pronouns, for example, are in seeming contradiction to the nature of the relation expressed, we must look for something special to the history of those pronominal forms, holding fast meanwhile to the grammatical relation.

Let us look at the history of the absolute construction in English. We begin with the dative absolute in Anglo-Saxon (in origin a translation of the Latin ablative absolute); as inflections break down we come upon the transition or "crude" type (*vid.* CALLAWAY, 'The Absolute Participle in Anglo-Saxon.' Baltimore, 1889, p. 2), in which the pronoun remains dative in form while the participle has lost all signs of inflection. But all nouns, as well as the participle, came to lose the inflectional signs of the dative case; we then obtained the 'crude type,' in which both noun and participle, though absolute, were without any trace of inflection. The final act in this history was the admission of the nominative forms of the personal pronouns into this 'crude' absolute construction—a dative absolute in disguise. Now it is clear that these pronouns (and the relative infrequency of their use in absolute clauses is significant) could not change the character of the construction. The conclusion is therefore arrived at that the absolute construction in English, despite the use of the nominative forms of the personal pronouns (the same is true of Italian), is historically the objective absolute.

The digression would lead too far should I, at this point, discuss the re-enforcement of the absolute construction, during the Middle English period, under the influence of Old French and possibly of Italian. I wish however to say that I am not convinced by EINENKEL's distinction between accusative and nominative absolutes (*vid.* 'Streifzüge durch die mitttelenglische Syntax,' pp. 71 f.). No such difference is present to the English consciousness (*Sprachgefühl*); all true absolutes with us fall into essentially the same psychological category, and the occasional use of the nominative pronominal forms is but an indication of an effort to realize the absolute clause as in some way co-ordinate with the main proposition.

The practical teacher will find it simple enough to teach his pupil that the absolute clause is a clause of circumstance (chiefly temporal in sense) and therefore oblique (not nominative) in its true grammatical character; as to designation, the choice lies between 'the objective absolute' and merely 'the absolute.'

JAMES W. BRIGHT.

LES POÈTES FRANÇAIS DE NOS JOURS.—LES PARNASSIENS.

Il faudrait peut-être remonter au XVII^e siècle pour trouver la première des causes qui ont conduit à la formation de l'école parnassienne. Après que MALHERBE eut "réduit la Muse aux règles du devoir," la rime était considérée par presque tous comme un obstacle à la poésie; les littérateurs de l'époque l'avaient en horreur, le grand CORNEILLE en appelait à son frère Thomas pour trouver la rime qui lui manquait, RACINE disait que grâce à elle "il faisait difficilement des vers faciles," et FÉNELON, plus radical que tous les autres, proposa dans sa "Lettre à l'Académie" de l'abolir complètement.

Quel fut le résultat de cet état de choses? C'est que les poètes considérant la rime comme un ennemi avec lequel il fallait lutter plutôt que comme un élément d'harmonie du vers, cherchèrent, sinon à s'en affranchir d'une façon absolue, certainement à la traiter le moins cérémonieusement du moude; si bien qu'à la fin du XVIII^e siècle la rime se trouva reléguée au dernier plan fisante et que plusieurs des écrivains du com-

mencement de notre siècle s'obstinèrent à rimer aussi pauvrement que VOLTAIRE.

Il arriva aussi que le vague, l'indécis, le nébuleux en vinrent à tenir trop de place dans la poésie ; et, pour n'en citer qu'un exemple, peut-on rien imaginer d'aussi insaisissable que les strophes suivantes de LAMARTINE ?—

Si tu pouvais jamais égaler, ô ma lyre,
Le doux frémissement des ailes du zéphire
A travers les rameaux,

Ou l'onde qui murmure en caressant ces rives,
Ou le roucoulement des colombes plaintives
Jouant au bord des eaux ;

Si, comme ce roseau qu'un souffle heureux anime,
Tes cordes exhalaient ce langage sublime," etc., etc.

Il faut reconnaître, avec tout le respect qu'on doit au chantre de Milly, que "ces ailes du Zéphire," "ce roseau qu'un souffle heureux anime," ne donnent à l'esprit qu'une idée difficilement concevable.

Les Parnassiens entreprirent deux choses : rendre à la rime la place à laquelle elle a droit, et dégager la poésie de cette nébulosité que nous venons de signaler. Ils pensèrent que la langue poétique n'est pas nécessairement vague et indécise, et que les choses les plus exactes et les plus précises peuvent être mises en vers tout aussi bien que "l'azur du ciel" ou "les ondes argentées des lacs." Nous verrons plus loin comment M. SULLY-PRUDHOMME a compris et pratiqué cette théorie. Outre cela on peut dire qu'en France la beauté de la forme a toujours été en littérature la qualité *sine qua non* du succès ; plus ou moins le Français a toujours eu le culte de "l'art pour l'art," et notre époque, loin d'avoir abandonné cette théorie, l'a plus que jamais remise en vigueur.

D'où faut-il dater l'origine de l'école parnassienne ? De 1857, pensons-nous, année qui vit paraître "Les Fleurs du mal" de BAUDELAIRE et les premiers recueils importants de LECONTE DE LISLE et de THÉODORE DE BANVILLE.

Ce dernier nous a donné dans son "Petit traité de poésie française" une justification complète de la rime : "Tant, dit-il, que le poète exprime véritablement sa pensée, il rime bien ; dès que sa pensée s'embarrasse, sa rime aussi s'embarrasse, devient faible, traînante et vulgaire." Un de nos critiques a

défini M. DE BANVILLE "un poète hypnotisé par la rime," et lui-même nous dit quelque part :

Je ne m'entends qu'à la métrique,
Fils du Dieu qui lance des traits,
Je suis un poète lyrique.

Donc, pour lui, tout *pour* et *par* la rime. Le pauvre MURGER qui faisait rimer *pièdes* et *en-sommeillés*, disait spirituellement : "Mes rimes ne sont pas millionnaires, mais que voulez-vous ? je n'ai pas le temps de les enrichir," et il est probable qu'il eût fait piètre figure parmi les excellents versificateurs de notre temps.

Ecoutez maintenant cette charmante description du *Matin* de M. DE BANVILLE et admirez-en la beauté et la richesse :—

Viens. Sur tes cheveux noirs jette un chapeau de paille
Avant l'heure du bruit, l'heure où chacun travaille,
Allons voir le matin se lever sur les monts
Et cueillir par les prés les fleurs que nous aimons.

Sur les bords de la source aux moires assouplies
Les nénuphars dorés penchent des fleurs pâlies ;
Il reste dans les champs et dans les grands vergers
Comme un écho lointain des chansons des bergers.

Et autre part cette description de l'automne :

Nous n'irons plus aux bois, les lauriers sont coupés,
Les Amours des bassins, les Nafades en groupe
Voient reluire au soleil en cristaux découpés
Les flots silencieux qui coulaient de leur coupe.
Les lauriers sont coupés, et le cerf aux abois
Tressaille au son du cor ; nous n'irons plus au bois.
Où des enfants joueurs riait la folle troupe
Parmi les lis d'argent aux pleurs du ciel trempés,
Voici l'herbe qu'on fauche et les lauriers qu'on coupe.
Nous n'irons plus au bois, les lauriers sont coupés.

N'est-ce pas que la rime est riche et harmonieuse ? non seulement les règles de la versification sont scrupuleusement observées mais dans presque tous les cas la consonne d'appui (remarquez assouplies et pâlies, vergers et bergers, etc.) donne au vers une sonorité remarquable.

Voyons maintenant ce qu'est M. SULLY-PRUDHOMME. Sa muse est tour à tour philosophique, savante, éthérée, soit qu'il nous décrive les conceptions diverses de Dieu selon que l'ont conçu les différents philosophes et qu'il finisse en disant :

Dieu n'est pas rien, mais Dieu n'est personne : il est tout,
soit que comme dans le "Zénith," cet hymne magnifique à la science, il nous dise :

Nous savons que le mur de la prison recule ;
Que le pied peut franchir les colonnes d'Hercule,
Mais qu'en les franchissant il y revient bientôt ;
Que la mer s'arrondit sous la course des voiles ;
Qu'en l'univers tout tombe, et qu'ainsi rien n'est haut.

Nous savons que la terre est sans piliers ni dôme,
Que l'infini l'égale au plus chétif atome ;
Que l'espace est un vide ouvert de tous côtés,
Alime où l'on surgit sans voir par où l'on entre,
Dont nous fuit la limite et dont nous suit le centre,
Habitacle de tout, sans laideurs ni beautés. . . .

toujours il réussit à nous intéresser et à nous faire admirer sa manière. Dirai-je que je le préfère dans le genre gracieux, dont les lignes suivantes sont un exemple ?—

Pendant que nous faisons la guerre
Le soleil a fait le printemps :
Des fleurs s'élèvent où naguère
S'entre-tuaient les combattants.

Malgré les morts qu'elles recouvrent,
Malgré cet effroyable engrais,
Voici leurs calices qui s'ouvrent
Comme l'an dernier, purs et frais.

Comment a bleui la pervenche,
Comment le lis renait-il blanc,
Et la marguerite encor blanche,
Quand la terre a bu tant de sang ?

Quand la sève qui les colore
N'est faite que de sang humain
Comment peuvent-elles éclore
Sans une tache de carmin ?

Quelle a été l'influence de l'école parnassienne sur la poésie française ?—Cette école a été louée et critiquée d'une manière excessive, et, à notre opinion, elle ne méritait "ni cet excès d'honneur ni cette indignité ;" car elle ne fera pas époque dans la littérature contemporaine comme l'école romantique ou l'école naturaliste.

Certainement elle eut ses fautes mais elle eut aussi ses qualités, et V. HUGO lui-même en avait reconnu le mérite et adopté les règles, comme cela peut se voir dans ses dernières productions poétiques.

Le reproche le plus important qu'on puisse adresser aux Parnassiens c'est d'avoir quelquefois sacrifié l'idée à la perfection de la forme. M. LÉCONTE DE LISLE et beaucoup de ses disciples ont abandonné la césure après le sixième pied pour la remplacer par une après le quatrième et une après le huitième. Hâtons-nous de dire que la chose n'a pas été généralisée et que, l'édicte étant, il faut recon-

naître que cette coupe du vers ne manque ni de charme ni d'élégance. Disons, en terminant, que quelle que soit l'opinion qu'on entretienne, on ne peut refuser aux membres du Parnasse contemporain une connaissance parfaite de la langue et un talent poétique incontestable. S'ils avaient su observer davantage le *ne quid nimis* des Anciens, il est certain que leur place dans l'histoire littéraire de notre temps eût été brillante et enviable à tous égards.

C. FONTAINE.

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Elene; Judith; Athelstan, or the Fight at Brunanburh; Byrhtnoth, or the Fight at Maldon: Anglo-Saxon Poems. Translated by JAMES M. GARNETT, M.A., LL.D. Boston: Ginn & Co. 1889. 8vo, pp. xvi, 70.

Pioneers deserve our gratitude, no matter what our views may be in regard to the track which they follow; and when we remember what services Professor GARNETT has rendered to Germanic philology in general, and to Anglo-Saxon interests in particular, we feel more inclined to thank him for the result than to criticise him for details. He has given us the first earnest attempt in English to translate 'Beowulf.' At a time when Germans like HEYNE, in practice, and WÜLKER, in theory, had condemned that translation of Anglo-Saxon poetry which holds fast to the old form and diction (ETTMÜLLER, GREIN), Professor GARNETT came out with an English version which laid main stress upon the virtue of a "literal" rendering. For this general adherence to the form of the original, the present reviewer has praised the work of Professor GARNETT, and wishes still to praise it; but as regards the object and the nature of such "literal" translation, and the details of the work, gratitude must yield to criticism.

Of GARNETT's 'Beowulf' criticism has had its say. One thing about it no one has denied, and that is its sound scholarship. This absolute requisite for the task of a translator is brought in equal measure to the second undertaking of the sort, the work which lies before me. Before, however, attempting any

judgment upon the success of the translation itself, one must reckon with its purpose and its method. The purpose, as one easily gathers from GARNETT's various remarks (in the *American Journal of Philology* ii, 355-361; in his 'Béowulf' preface; and in the present work, p. vii), is to be literal; but literal for whom? For the "general reader," as we find in the preface to 'Béowulf'? Or, as we are told in the new book, is the "literal" quality meant to be "serviceable to the student"? But we surely do not put "line-for-line translations" in the hands of the student! Is it, then, for the student of English in general, who does not and will not study the original—the average "reader"? Take an old-fashioned interlinear translation of VERGIL or any other classic author; erase the original text: here is line-for-line, word-for-word translation, a wonderfully exact reproduction of the syntax and other peculiarities of the original: who would put this into the hands of a "general reader"? Such a reader has no interest in Anglo-Saxon syntax; but he has a great interest in Anglo-Saxon diction, style and metre. He wants the poem: if you cannot give him the poem, tell him the story of it in straightforward prose. We do know one prose-version of certain poems which, despite the absence of metre, is filled with poetry:—I mean the 'Edda' of the GRIMMS. Take this opening sentence of the first Lay of Helgi:* "In uralten Zeiten, als Vögel weis-sagend sangen und heilige Wasser von him-melshohen Bergen herab rauschten da gebar Burghild Helge, den grossherzigen in Bra-wald."—That is translation! Between that, and the attempt to reproduce diction and metre in a poetical, thorough and dignified way, I see no *via media*.

Briefly, then, I think Professor GARNETT's great mistake lies in his choice of this same literal, line-for-line method, as he has understood the phrase. Literal and line-for-line by all means,—if it does not destroy modern English, if it does not rob the reader of that sense of poetry which was present, we may be sure, with the original hearer of the poem. I think I have shown that the literal method,

* 'Edda,' GRIMM-HOFFMANN (Berlin, 1885) p. 22; cf. VIG-FUSSON-POWELL, 'Corp.' I. 131, for English prose.

as Professor GARNETT understands it, works for nobody's good; I shall try to point out its definite harm.

First we have jarring and un-English phrases, which result from the literal rendering of words. In 'Béowulf,' l. 202 runs (ed. HOLDER): *þone sīð-fæt him snotere ceorlas lýt-hwón lōgon*; GARNETT translates (I use the second edition):

That journey to him the cunning churls
Not at all blamed.

Snotere is not "cunning"; and *ceorlas*="churls" is literal in a very dangerous sense. It does not make for antiquity, but for anarchy. Nor does it make for poetry, in reading the verses of 'Judith'—*hið þá on reste gebróhton snúde þá snoteran idese*, which Professor COOK and his scholars translate "to the couch they brought with speed the seeress"—to find this version in GARNETT: "they then to him at rest brought quickly the *cunning woman*." That is literal; COOK's "seeress" is, in one sense, not literal; but when we have thought of VELEDA and the rest, or of the fine eloquence with which TACITUS sets forth that "sanctum aliquid et providum" which the Germans revered in their women, then we can see what an Anglo-Saxon poet, singing of Judith, would mean by *snotor*: and we feel that the rendering "seeress," though perhaps a trifle strained, is much closer to the original than that degrading word "cunning"—as of Falstaff's "wise woman." This rendering is repeatedly given in GARNETT's book: cf. 'Judith,' 55, 125, 145. A greater favorite than "cunning," however, is the adjective "clever." 'Judith' (171) is "the clever with gold adorned"; and (334) the battle is won "by means of Judith's clever lore, the moody maid's." "Clever," "lore," "moody"—for *gléawe, lāre, módigre*! I admit that COOK's rendering "mettlesome maid" gives us to pause;—but "moody"! To be sure, a note says "spirited": but why put "moody" in the text?—Must we translate *ἰδιώτης*=idiot?—"Clever" for *gléaw* is very common, especially in the 'Elene.' "Law-clever earls" for *eorlas & cléawe* (34) (and why "earls"?); "answers clever" (594); *gléawe miht*, which GREIN renders "der Weisheit Macht," is translated (1163) "clever might" ("him who

wisdom through clever might thoroughly knew");* and the like. Some time ago RICHARDSON said of "clever" that "the word is not applied to the higher order of ability"; and the new dictionary tells a similar tale.—Is this trifling criticism? I think not. To meet words like "churls" or "clever," where the original has the equivalent of "men" or "wise," is just what degrades our idea of the poem. There is, moreover, a certain tact in choosing words, even where one is not literal; I am not sure that "thinking profoundly" gives us the right notion of *deophycggende* (352). But I am sure that *snyttrocraeft* had a nobler note than "craft of wit" (374); and that the sentence *pæt wæs þræalic gepóht* is not adequately rendered by the literal "that was terrible thought" (426). In the same way, "life-weary" (the persons referred to were by no means eager to die) translates *fyrhðwérige*; ZUPITZA renders it "traurig im Herzen"; GREIN ('Dichtungen') "die Sinnbetäubten."—Again, the literal may be obscure. Who, without the original before him, could know what "welling" (765) means in the lines about hell: "there now in the welling endure they death-pain"? *In wylme* means 'in the rolling or eddying flames';—one thinks of our *burn* or German *born* and *brennen*, but it is not fair to insist to such an extent on the general reader's knowledge of etymology. However, the obscure challenges our attention and sets us to work; it is in this respect better than the ignoble or trivial, which we take for granted. When ELENE makes JUDAS a bishop, she gives him a new name—and she does this *purh snyttrogeþeah* (1060), which GARNETT renders "through counsel of wit."—We do not call raven or eagle a "fowl" nowadays: in 'Judith' 207 there is not even the excuse of alliteration for it.

Of mistakes in translation but few have been noticed. In 'Elene' 618, JUDAS asks ELENE, if a man have the choice between bread and a stone, how may he reject the bread and take the stone, *þonne hé bēga beneah*? GARNETT: "if both he enjoys." ZUPITZA (I have, unfortunately, only the first ed.) translates "zur verfügung haben." Now

*GRIMM, 'Andreas und Elene' p. 151: "was sie wusten, beschlossen hatten. *Craeft* ist Scientia."

GREIN, to be sure, gives ('Spr.' i, 90) "fruor" as first meaning; but in the 'Dichtungen' "wenn er beides bedarf." "Enjoys" is clearly wrong.—In 'Maldon' 34, why not adopt SKEAT's suggestion (in SWEET's note), and read "if ye are rich enough," for *gif ge spēdað tō þām*? GARNETT reads: "We need not each spill (destroy) if ye speed to this."—That "tonic" and ringing answer of BYRHTNOTH, *pæt hér stynt unforcuð eorl mid his werode* (51) is rendered: "Here stands not unknown an earl with his band." Surely *unforcuð* is a finer litotes—"not dishonoured," "not ignoble"; SWEET: "noble, excellent"; ZERNIAL ('Das Lied von Byrhtnoth's Fall,' Berlin, 1882): "unverächtlich."—But these are trifles. The chief fault to be found with our author's actual translation is the tendency to the trivial and commonplace, or else the ridiculous. Ridiculous is perhaps too strong a term; but compare this passage (805 f.):

*hē mid bēam handum
ēadig and ēglēaw upweard plegade.*

"With both his hands,
happy and law-clever, upward he clapped,"

So much for choice of words: now for their order. The line-for-line and literal method involves not simply the parallelisms, which are of course necessary, but also those arrangements of phrase and sentence permitted in a language which was still full of inflections. The result, unquestionably damaging to poetical effect, serves no good purpose otherwise; moreover—and this is enough to condemn it—the principle is not followed throughout with any consistency. Take for example 'Elene' 181, "The Son men saved from the bonds of devils," and 'Elene' 284, "were able to tell": A.-S. *álýsde lēoda bearn of locan deofla* (I should have read this, by the way, quite differently, taking subject from l. 179, and translating: "set free the children of men etc."); and *reccan cūdon*. Why write "the Son men saved"—rough, obscure—and yet "were able to tell," where an inversion would simply be awkward and useless, but not obscure? *Cui bono* to say: "Who the king that was hanged honor and praise" ('Elene' 453)? Whom does it help in any way when it reads: "Yet later the Lord mercy him showed, that to many became

he of people for comfort" ('Elene' 500)? Cf. further 'Elene' 526, where modern syntax is badly strained. If ('Elene' 578) we read "that you on the mountain bale-fire shall take," the context may help us; but what is gained by the obscurity? In short, the question arises: What good can come to any reader or student from these vexed and useless constructions? They are not English. They are not Anglo-Saxon.—One more example of this sort. 'Elene' 1168 f.: "That is becoming that word of the Lord thou hold in heart."... We say, of course, "*It* is becoming." The first "that" is a most useful word for teaching the evolution of the modern "conjunction" (Cf. KOCH, 'Satzlehre,'² §514); but does this justify the use of it in modern English?

As regards the metrical rendering, I find the 'Athelstan' a spirited and successful piece of work, the best in the book.* I can see no gain in the use of an erratic and occasional accent to mark the stress, as in 'Elene' 458, 884, and especially (1098) the almost ludicrous "Cyriacus on Calvary"; just before (1059), he was Cyriacus. Yet there are a great many admirable lines—full of the right movement and manner—which remind us of the original; they justify the assertion that if Professor GARNETT would only sacrifice the "literal and line-for-line" method as he understands it, and would resolve to translate the poem, he could silence all criticism. I take a passage, 'Elene' 86 ff., in proof:

"At hest of the holy, his heart lock unloosed,
Upwards he looked as the messenger bade him,
Trusty peace-weaver. He saw bright with gems
Fair rood of glory o'er roof of the clouds. . ."

Probably (as I said with regard to MORRIS'S 'Love is Enough,' *American Journal of Philology* vii, p. 75) the anapaestic movement is too rapid for A.-S. verse; but the effect here is good.—GARNETT'S 'Maldon' has successful passages; and, generally speaking, the work in this new book is better than the work in 'Beowulf.'

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*In the Bibliography, GARNETT, like WÜLKER before him, omits from the list of translations of 'Athelstan' the version made by Mr. E. A. FREEMAN for his 'Old English History,' and printed on pp. 155 ff.

The Articulations of Speech Sounds represented by means of Alphabetic Symbols by OTTO JESPERSEN. Marburg: Elwert. 1889. 8vo, pp. 94.

Students of phonetics have reason to deplore the fact that in their rapidly developing science there exists no unity either in terminology or in mode of transcription. Each successive treatise on phonetics offers a new system of notation and has its own nomenclature. To take an example at random from an alphabetic list of phonetic terms printed in the appendix to the treatise before us, it appears that the terms *Flaps*, *Laterals*, *Linguolaterals*, *Liquids* and *Mittellauter* are all used by different phoneticians in describing the same class of sounds. The result is so bewildering that it often becomes a matter of no little difficulty to understand an author's meaning, if one happens to be unacquainted with the particular system which he uses. The present attempt is especially intended to remedy the confusion arising from these defects. It was our author's object to formulate a transcription which would do away with useless and misleading terminology, and which would clearly convey one meaning and one only.

The inefficiency of Roman letters for phonetic transcription, because of the many cross-associations to which they give rise, is well recognized. For reasons quite as apparent, the new signs must be based upon a physiological rather than an acoustic study of the sounds. Symbols resting on such a basis have been provided by Mr. BELL in his 'Visible Speech,' but their general employment is difficult for the practical reason that, while they can easily be written, only very few printing establishments are supplied with the types for them. Another important point to be considered is the fact that "*all sounds are equally compounds.*" To take a simple example (p. 6): "The simple sound *m* is physiologically the resulting consequence of the following conditions: α , lips shut; β , tongue-point resting in the bottom of the mouth; γ , the surface of the tongue not raised towards the palate; δ , nose-passage open; ϵ , vibration of the vocal chords, and ζ , air expelled from the lungs." Altering any one of these positions, will

change the sound. A correct notation must be able to indicate all these particulars with perfect accuracy. But these considerations preclude at once the idea that any *one* symbol could be used to represent each sound; "*we must symbolize not sounds, but elements of sounds*" (p. 7). At the same time the symbols used must be such as can easily be printed and they must be perspicuous.

The author's purpose, as here outlined, has been admirably accomplished. By an ingenious combination of Greek and Latin characters, Arabic numerals, and other signs which are found in every well-equipped printing office, he has succeeded in giving us a system of sound-notation quite as accurate as are the symbols of chemistry. The system provides in the minutest manner for a symbolization of all the essential processes involved in the formation of speech-sounds. Indeed, the scheme is so elaborate that it is impossible to give a sketch of it within the limits of a review. The general outline is given (on p. 12) as follows: "Everything that takes place in the several active organs of speech is written on separate *lines* above each other. These lines are numbered by the help of the Greek alphabet, α meaning the lips, β the tip of the tongue, and so on, proceeding inwards. On the lines are written *numerals* (Arabic and Roman) to indicate the size and shape of the configurative aperture; and to these numerals are added, by way of exponents, Roman letters, denoting the place of greatest narrowness. Here, as in the case of the Greek letters, we number the various positions *a, b, c*, etc., from the lips inwardly to the throat. The various positions of these exponents indicate smaller divisions in the acting organs, for which it has not been found necessary to create separate lines." This summary statement conveys but a very imperfect idea of the excellence of the system. Let me quote a single example, to show its practical applicability. The combination *un* is symbolized (p. 35) in the following manner:—

$$\begin{array}{c|c} \alpha & 3^a \\ \beta & g^{oc} \\ \gamma & 3_j \\ \delta & o_2 \\ \epsilon & i_{..} \\ \zeta & 4 \end{array}$$

which, in order to save space, might also be written,

$$\left\{ \begin{array}{cccccc} \alpha & 3^a & \beta & g & \gamma & 3_j & \delta & o & \epsilon & i \\ & & & & & & & & & 2 & 1 & 4 \end{array} \right\}$$

It will be seen that the success of such a scheme is imperilled by its very elaborateness. It is not easily acquired, and necessitates a closer analysis of sounds than is customary. To apply the system to the transcription of texts of any length is quite out of the question, nor is such the purpose of the author. "What it claims is merely to provide the means of writing down phonetic minutiae in a comparatively easy and unambiguous manner; it will consequently be specially useful as a means of supplying a key for systems of transcription with our common letters adapted to particular sound systems, and of avoiding the defects of the usual phonetic terminology in discussions about the formation and history of speech-sounds. What it gives is not so much a set of readable symbols as half mathematical formulas of the different organs, and thereby enabling the phonetician to calculate what sound is meant." I have myself applied the transcription to some of the changes involved in the history of French sounds, and have been agreeably rewarded by finding what had before been obscure standing out in a much clearer light, when viewed under this new aspect.

This alphabetic mode of transcription is heartily to be recommended to all students of phonetics. The attempt is certainly in the right direction. To close with the author's own words (p. 39): "Let those who may find fault with them (a list of sounds, pp. 39 et seq.) . . . analyze and describe them more correctly by the help either of my notation or of some other that allows the same or a greater degree of exactness."

JOHN E. MATZKE.

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The Absolute Participle in Anglo-Saxon. A Dissertation presented to the Board of University Studies of the Johns Hopkins University for the degree of Doctor of Philosophy. By MORGAN CALLAWAY, JR., Ph.D. Baltimore, 1889. 8vo, pp. 52.

In the January number of MOD. LANG. NOTES I said of LOGEMAN's 'The Rule of S.

Benet': "It may be mentioned in passing that this work is . . . a reproach to those (i. e. the universities) of our own country, which have never yet, to my knowledge, produced a doctoral dissertation of equal value on an Old English subject—at least none that, by attaining the dignity of print, has afforded equal instruction or stimulus to other investigators." At that time I could not foresee how soon I should be compelled to sign at least a partial retraction. The monograph before me is the one for which I had been vainly looking, or in any case so nearly fulfils the demands which I, in common with many other patriotic students, had been hopefully cherishing, that we are not likely to quarrel over a slight deficit or overplus. It is pleasant to think, nay it is significant too, that DR. CALLAWAY comes honestly by his learning and his love for English, being at once a Southerner and the son of a Professor of English. None of us ought to forget that it is to THOMAS JEFFERSON that we owe the first positive impulse toward Old English studies in America, nor that the South has, since JEFFERSON's time and before, displayed a love for the English classics and a concern for intelligent English teaching which have not always and everywhere been common at the North. When I was at the Johns Hopkins University, some of the most zealous and appreciative of my advanced students were from Kentucky and the Carolinas, and one of them, MR. W. D. MCCLINTOCK, of Kentucky, has since become much more widely known, having for several years had charge of the English instruction at the Chautauqua Summer School of Languages, a responsibility which he has discharged to the increasing satisfaction of his students and his colleagues.—But to return to our monograph, the purpose of which is thus announced in the preface:

"An attempt is here made to give a history of the Absolute Participle in Anglo-Saxon. The frequency of this construction, its uses, its origin, and its stylistic value at once present themselves as questions pertinent to our inquiry and are accordingly discussed at length and as far as possible definitely answered. As contributing to a correct understanding of the Absolute Participle in Anglo-Saxon, a few pages are devoted to the same construction in the other Teutonic languages;

which, it need hardly be added, rest entirely upon the investigations of others.

The treatment of the subject proper is based upon a careful reading of the most important Anglo-Saxon texts accessible to the writer. By a reference to page 3 it will be seen what these are and that they include all the poetical monuments and practically all the purely literary prose monuments as yet published. In addition to this, the originals of all translations have been read, so far as they are definitely known; statistics have been taken of all absolute participles occurring in the same, and these have been compared with the corresponding translations in Anglo-Saxon."

The promise of the preface is faithfully fulfilled, and the student who bases his expectations on this announcement will not be disappointed when he sets about the mastery of the pamphlet. With this statement we might conclude, were not the combination of qualities here manifested so rare as to deserve special comment. In the first place, then, the paper may be called statistical, since it bristles with figures and citations. This is always a good sign, in so far as it gives evidence of patience and industry on the part of the investigator, and a disposition to submit any preconceived notions of his own to the arbitrament of facts. It is a bad sign whenever it reveals an incapacity to deal intelligently with the facts thus collected. In other words, there are good index-makers that have no aptitude for scholarship, in any large and liberal meaning of this much-abused but noble word. They are often useful purveyors of the raw materials of scholarship to others, without possessing a single qualification which would enable them to convert these materials into a finished product. Such is not the case with the author of this paper, whose capacity for a comprehensive treatment of his subject appears in his willingness to read the whole Old English literature, prose and poetical, with the care necessary for the collection of his examples; in that acquaintance with another language which enables him to check translations by their originals; in his familiarity with the inductive processes upon which modern science insists; in the healthy common-sense which leads him to obvious and natural classifications, rather than to supersubtle displays of his own ingenuity; in his utilization of the comparative method, as shown in his

inclusion of the other Germanic languages within the scope of his survey; and in his endeavor after philosophical treatment of the phenomena involved, considered with reference to their stylistic effect and psychological bearing, in its appropriate place near the end of his monograph. The catalogue of his qualifications is also a synopsis of his work, or at least may serve as a commentary on the author's own statement in the preface. It should be added that he has summarized his results at the very end of his paper, and thus provided for the student who may lack leisure or inclination to follow him through the details of his subject. Dr. CALLAWAY, who is now Professor of English in the Southwestern University, Georgetown, Texas, acknowledges special obligations to Dr. BRIGHT and Professor GILDERSLEEVE, to the former in his dedication, and to the latter in his chapter on "The Anglo-Saxon Absolute Participle as a Norm of Style"; and it is no disparagement of the pupil, while it is simple justice to his masters, to say that the influence of both is clearly perceptible in the production with which he makes his auspicious entry into the field of English scholarship.

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SOME RECENT GERMAN TEXT-BOOKS.

The first volume among recent German books on our table which we wish to notice is SCHILLER'S 'Der Neffe als Onkel,' edited by Professor RADDATZ (Boston: Allyn & Bacon). The Introduction is short and to the point. This alone would do much toward influencing us in favor of the book. The notes are above the average quality, and a complete vocabulary is appended. Throughout, the reformed spelling has been used, and exceptions to the general rules for accentuation are marked by the acute accent. The little volume will be very acceptable, for no good edition of this comedy has hitherto been published in this country. Typography, binding, and general appearance do credit to the publishers.

HOFFMANN'S 'Historische Erzählungen,' edited by Mr. BERESFORD-WEBB (Boston:

D. C. Heath & Co.) will be a valuable addition to courses in historical prose. There are only four selections: "Conradin of Suabia," "The End of Charles the Bold," "The Execution of Louis XVI. and his Queen," and "The Franco-German War." They are written in a pure and easy style and are short enough to sustain the interest. The last extract, which contains thirty of the seventy pages of text, is undoubtedly the most attractive. A commendable feature of these "tales from history" is the "Index to Notes."

Mr. BABBITT'S edition of HOLBERG'S 'Niels Klim's Wallfahrt in die Unterwelt' (Boston: D. C. Heath & Co.) will be found useful as a text-book for rapid reading or for sight translation with advanced students. It has been cut down so that it covers about sixty pages. We are glad that Mr. BABBITT has, as it may be said, introduced HOLBERG to the American public, for he is an author about whom we know too little. In Germany he became best known through his comedies, which GOTTSCHED recommended as models for the German stage, at the same time comparing them with the masterpieces of MOLIÈRE. The story under consideration was written at first in Latin. To use the words of the editor: "It contains a tremendous flagellation of various abuses in church and state, and aroused in its time a great deal of indignation on both sides." There is something so entertaining and fascinating in the narration that one is tempted to finish it at a single reading. We find many wise thoughts dropped here and there, among which the following will be of practical use to teachers: "Unter die Eigenschaften, die bei einem Schulmanne zur glücklichen Führung seines Berufs am meisten beitragen, gehört gewiss die Sanftmuth und Geduld. Denn sein ganzer Reichthum an gelehrten Kenntnissen hilft ihm nichts, wenn er nicht damit eine eiserne Geduld verbindet." All students will regret that Mr. BABBITT devotes less than a page to the elucidation of difficulties, of which there are not a few.

We can not refrain from saying a word in commendation of the 'German Scientific Monographs,' edited, with notes, by Professor SEIDENSTICKER (New York: Henry Holt & Co.). The first essay is Professor HELM-

HOLTZ' "Über Goethe's Naturwissenschaftliche Arbeiten"; the second Professor COHN's "Über Bakterien." The selections are not purely technical, but have been written for "mixed audiences or popular publication." All technical words, as well as the peculiarities of German scientific composition, are explained in the notes.

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BOÏELLE'S EDITION OF 'BUG JARGAL.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—MR. BOÏELLE has succeeded in producing an edition of 'Bug-Jargal' (cf. MOD. LANG. NOTES, vol. v, col. 56) that will add to his reputation as an editor and gain many friends for VICTOR HUGO in the class-room. This text could be used with profit as collateral reading in connection with PROFESSOR CRANE's admirable volume, 'Le Romantisme français,' which contains only a short extract (about ten pages) from this romance. It may not be out of place to say that use of it in the class-room has confirmed the opinion that PROF. CRANE's book is peculiarly adapted to awaken an interest in literary history.

Aware of the fact that there exists an inclination to be destructive rather than constructive in matters of scholarship, I do not wish to appear hypercritical, but a careful examination of MR. BOÏELLE's notes brings out the following points which may be considered worthy of remark.

Page 1, line 17. "*Gambada de son mieux*, 'frolicked as best he could.' *Mieux* here, and not *meilleur*, because *manner* is understood." Just what the editor means to say in this note is not clear. The sentences given fail to explain the construction. In *de son mieux*, why not call *mieux* a noun and say that it corresponds to the English word *best* in such ex-

pressions as, 'to do one's best,' 'at one's best,' etc.?—P. 2, l. 25. "*Falloir* in the sense of 'to be wanting,' is only used with the particle *en* and the pronoun of the third person." This statement is partly incorrect; *falloir* may express 'to be wanting' without the particle *en*. For example, *il me faut un parapluie*, 'I want an umbrella' (literally, 'there is wanting to me an umbrella'). Cf. WHITNEY's 'French Grammar,' p. 142.—P. 3, l. 2. Probably through an oversight the editor has failed to enclose the last part of this note in quotation marks; cf. BRACHET's 'Etymological Dictionary' under *botte*.—P. 4, l. 26. The distinction made here between *trouble* and *peine* is excellent, viz.: *trouble*=English 'confusion'; *peine*=English 'trouble.'—P. 11, l. 5. The explanation, taken from LAVEAUX, of the use of *être* with *arriver* is clear and will be valuable to students. It is this: "*Arriver c'est littéralement toucher la rive, toucher au but de son voyage; être arrivé c'est être au but de son voyage. Ce n'est pas avoir fait une action, c'est un état.*"—P. 29, l. 16. The note is too sweeping, if WHITNEY is correct in his remarks under §138 of his Grammar.—P. 33, l. 12. "Adjectives used adverbially are invariable." *Tout* should be mentioned as an exception, in cases like the second example: *Elle est tout étonnée, elle est toute surprise*.—P. 36, l. 15. "*Il est plus malade que vous ne pensez; but, Il n'était pas aussi malade qu'il le disait* (not *ne le disait*, on account of the negative in the first clause)." The second sentence does not illustrate what MR. BOÏELLE wishes to explain.—P. 36, l. 20. "*After aussi, encore, toujours, peut-être, en vain, du moins, au moins*, the subject is *elegantly* placed after the verb in French." It is not easy to see how this order lends "elegance" to a sentence. It would have been appropriate to remark that this inversion may perhaps be traced back to the influence of the Teutonic invaders on French at the period of its formation.—P. 101, l. 4. In quoting from BRACHET a statement in regard to the etymology of *butor*, the editor fails to give the proper credit.—Misprints in the book are few.

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*Bug-Jargal by VICTOR HUGO, edited for Schools and Colleges, with Life, Notes, etc.; by JAMES BOÏELLE, B. A. (Univ. Gall.), Senior French Master in Dulwich College. Boston: D. C. Heath & Co. 1889. pp. xii, 226.

AND WHICH, BUT WHO.—BROWNING'S OBSCURITY.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—May I jot down for your next issue two thoughts that come to me as I read your February number.

First—and, like the Hebraist, I will begin at the back of the book—I always supposed the rule for *and which, but who*, etc., to be that a relative clause requires the initial conjunction whenever, and only when, another relative clause or its equivalent (an adjective or participial clause) precedes it in the same construction. This rule has always served me, and, I believe, is the key to all doubtful cases.

Secondly, I stand aghast at a remark of President SHEPHERD'S in his BROWNING paper. Conceding BROWNING'S obscurity, Mr. SHEPHERD says, "Yet it is equally true that the poet is not wilfully, or even consciously obscure; the light that is in him is not darkness, though it sometimes lacks brilliance through imperfection in the transmitting medium." But, if the light that is in BROWNING is not darkness, and yet he is obscure, what becomes of BLAIR'S rule that "whatever a man conceives clearly, it is in his power, if he will be at the trouble, . . . to express clearly to others"? Granted that this rule of BLAIR'S says entirely too much, that some things are abstruse except to minds prepared to receive them; still it must be true that the expression, properly sifted, says these things and no others, leaves no doubt at last what was meant. But this is not true of BROWNING. There are things in him that "no fellow can find out." His obscurity may, indeed, be neither wilful nor conscious; but so much the worse for him. Is he like the average Sophomore, with one thing in his mind and another on his paper?

But Mr. SHEPHERD continues—"The noblest types of art, literary or plastic, do not reveal their full measure of rich suggestiveness to the merely casual student; the highest poetry is as much the appropriate subject of patient scrutiny and critical investigation as the science of mathematics or of astronomy. To most of us the high function of 'fathoming

the poet's mind' is not vouchsafed. The 'vision and the faculty divine' may see eye to eye, where we behold dimly and in figure." True, eternally true, indeed; but, unless all our former notions about the office of poet as *seer* are wrong, his duty is to behold what we may not discern, and to reveal all this to us so that we may make it out. He is the high priest of all these mysteries, entering the holy of holies, to be sure, where we may not follow him, but coming out again with a divine message for the people, God's peace and benediction, not a more tangled puzzle than was before us when we knelt humbly at the shrine, seeking light and guidance. This office of seeing and revealing has been the function of every poet since HOMER, every painter since PARKHASIUS, every sculptor since PHEIDON, every musician since JUBAL. Has this been Mr. BROWNING'S office? I trow not.

JNO. G. R. McELROY.

University of Pennsylvania.

Birut IN TATIAN.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—The temptation to connect *birut*, in Tatian cxxxviii, with *bēran* (MOD. LANG. NOTES, vol. v, p. 45) was strong, especially in view of the (superficial) analogy, in sense, between *hefige* and the English *hard*, in the phrase "bear hard." But upon reconsideration, I am constrained to give up the attempt. *Birut* is, I now admit, merely = *estis*, and comes under BRAUNE, § 379.

My remarks upon the verb *bēran* in general, however, may pass, I trust.

J. M. HART.

University of Cincinnati.

BRIEF MENTION.

Messrs. Henry Holt & Co. have just issued a new edition, the sixth, of OTIS' 'Elementary German,' edited by Professor H. S. WHITE of Cornell University. The two parts of the former editions have been incorporated into one volume. The text has been carefully revised, the official orthography has been

adopted throughout, the vocabulary and index extended so as to cover both parts. Otherwise but slight alterations or emendations have been made. The chapter on the pronunciation still needs considerable attention. The mixed vowel should be kept entirely distinct from short *e* and it should be stated that it occurs not only in "an unaccented final syllable" (p. 5) but also in prefixes. There are not two but four varieties of "guttural" *g* (*ch*), two voiced and voiceless, comp. *König* and *Könige*. The wording of some paragraphs is not accurate enough; for example, p. 5, 1: "*b* and *d* are pronounced as in English when initial or when doubled; when final they have the sound of *p* and *t* respectively. Examples: *brechen, Stab, gehabt, habhaft*." Is *b* in *gehabt* final? If so, why not in *behäbig*? Of course the matter is clear enough to the instructor, but the student would be benefitted by more exact definitions. Unless the difference between English *sh* and German *sch* is pointed out, it would be better to teach only the North German pronunciation of *st* and *sp*; an English *sh* in these combinations produces a very undesirable sound. Nothing is said in regard to the pronunciation of initial *ch* and the wording of pp. 11, 14 would lead the student to think that it has the same sound in *Charakter* as in *China*. In many other details the book has been improved by a careful revision. New plates have been cast and the volume presents an attractive appearance. The publishers announce that they will also soon issue an edition printed entirely in German type, which will doubtless increase the popularity of this excellent little book with many teachers who still object to the use of Roman type.

It is becoming a more and more widely recognized principle that instruction in languages should be based from the very beginning upon the reading of connected prose instead of the fragments of sentences and short extracts such as we find in the text-books of former years. If in ordinary prose a certain word, form, or construction, occurs ten times more frequently than another, it is ten times more important that the student should be thoroughly familiar with the former than that he should know the latter. The tendency of

disconnected sentences made up or selected for the purpose of illustrating certain grammatical principles is invariably to change and sometimes even invert that proportion. The remedy is to be found in connected reading-matter selected solely for its general stylistic qualities. The new 'German Reader for Beginners' by Professor E. S. JOYNES (Boston: D. C. Heath & Co.) has many desirable features. Compared with the one edited by Professor BRANDT lately noticed in these columns it is perhaps better adapted for younger pupils, as it contains a greater number of short and decidedly easy extracts, most of which are somewhat less modern in thought and style. The first part of the 'Reader' is made up of proverbs and simple fables with interlinear translation of such words as the pupil would not readily recognize, and explanatory foot-notes. The fundamental rules of the syntax are given at the bottom of the page in heavy type. The second part consists of "familiar prose," i. e., fables and a few of GRIMM's tales; the third part of short and easy poems, the fourth part of narrative prose for rapid reading; the fifth part of letters by HERDER, LESSING, SCHILLER, GOETHE, and Voss, a number of them in script. There are numerous notes and a good vocabulary; in the latter the etymological cognates are not marked by the type. Unlike Professor BRANDT, Professor JOYNES refers only to his own grammar. On the whole, Professor JOYNES' 'Reader' will be found more serviceable for High-Schools, Professor BRANDT's for colleges.

As a supplement to Professor JOYNES' 'German Reader,' noticed above, WILHELM JENSEN's 'Braune Erica,' with notes by the same editor (D. C. Heath & Co., publishers) may be conveniently introduced. In the selections of German readings in his 'Reader' and the 'Braune Erica' for elementary students, Professor JOYNES has happily recognized the importance of carefully graded, and at the same time representative, matter for beginners in the language. The notes are not copious but cover most of the constructions offering serious difficulty. The editor has already anticipated a number of minor suggestions, which might be made here, for the new edition soon to appear.

'French and English: A Comparison,' by PHILIP GILBERT HAMERTON (Boston: Roberts Brothers), is a considerable expansion of the series of articles which appeared under the same title in the *Atlantic Monthly* during the years 1886 and 1887. The author long ago established his reputation as a penetrating and sympathetic observer of French manners and customs, in his charming work entitled 'Round my House.' The present essays are of a more general character, discoursing upon a range of topics to do justice to which requires a closely printed index of eighteen pages. As coming from a non-professional yet highly intelligent source, what MR. HAMERTON has to say on the present condition of modern language study in France and England, is not without interest. One or two passages are here quoted:—

In the present year (1888) the study of modern languages is better established in France than in England. It is obligatory in secondary education. Teachers in the *lycées* are required to be either *bacheliers ès lettres* or to have a corresponding foreign degree, and it is hoped that before long the *licence ès lettres* (equivalent to the English mastership) will be exacted. They have to pass a special linguistic examination for a certificate before they can teach in the *lycées*. This examination is a serious test, but it is much less severe than the competitive trial for the *agrégation*. The certificate gives the rank of a *licencié*, the *agrégation* that of a Fellow of the University. Every year the candidates are of a better class. M. BELJAME says that he knows thirty teachers of English who were already *licenciés*, and amongst the candidates in 1884 twelve had already taken that degree. In short, the teachers of modern languages are now rapidly assuming the same position in the University as the classical masters; and it is only just that they should do so, since they have the same general culture, and their special examinations are more searching. For example, the candidate for the *agrégation* has to lecture twice, before the examiners at the Sorbonne and in public, once in English and once in French (pp. 22-23).

The results of the improved teaching of modern languages have not yet had time to become visible in France. Teachers tell me that amongst their pupils a certain proportion show a natural taste and aptitude, and take heartily to their work. The rest count for nothing, and will retain only a limited vocabulary. In England some knowledge of modern languages is, as yet, much more general, but it seldom reaches the degree of what can be

seriously called "learning." The practical difficulty is that the unripe minds of young students, especially of young ladies, are not ready for the strongest books, and they take no interest in the history and development of a language, so they soon fall back upon the easy and amusing literature of the present, to the neglect of the great authors (pp. 23-24).

We desire to call the attention of our readers to two or three small works on the teaching of phonetics, both special and general. The title of 'Le Français parlé,' by PAUL PASSY, is already familiar to those who are interested in improved methods of presenting the science of French sounds to the non-French learner. The first edition of this useful little book was published in 1886 (Heilbronn; Gebr. Henniger) the second edition appeared last year and is a conscientious reworking of the material previously used, if we except a few short and unimportant pieces that have been cut out to make room for a good extract from the suggestive and instructive address of GASTON PARIS, "Les Parlers de France." The general plan followed by the author is to give the ordinary French script on the page to the left, and facing this the corresponding transcription in phonetic spelling, for which the characters here used vary slightly from the original edition in that the author has adopted the system used by the "Association phonétique des professeurs de langues vivantes," whose head-quarters are in Paris. The results of form and sound which are thus presented in Latin script, with only a few exceptions, belong strictly to the familiar speech, and, from this point of view may perhaps be criticized. Criticism, however, can bear here only on how far an author may go in making vulgar sound-products the subject of practical instruction—and this is a moot point on which scholars will probably never agree—but on the importance of this *kind* of representation, irrespective of individual demands and preferences, there can be no question. Were there no other merit in the treatise before us, the mere fact that in it the different qualities of *o*, *e*, *ai*, *a*, *au*, may be discriminated at a glance, is sufficient recommendation for its careful perusal by English-speaking students, who so often sin in giving these simple phonetic elements. As a matter of fact, however, this is only one of the many excel-

lences of the modest little book which, together with its companion-pieces, 'Phrases de tous les jours' by the lamented FELIX FRANKE, and the 'Fransk Læsebog' by O. JESPERSEN, is to be heartily recommended to instructors of French. Why should not some American teacher give us a like guide, worked out in the light of scientific phonetic method and adapted by its special practical features to our peculiar American needs?

Two small works, differing from the one just mentioned in their general scope, and dealing exclusively with sounds as such, are 'Visible Speech and Vocal Physiology,' 'Speech Reading and Articulation Teaching,' by Professor A. MELVILLE BELL, the father of scientific sound-notation and the veteran promulgator of numerous efforts to place the subject of phonetics upon a rational basis. It would probably not be over-stating the matter to assert that no other one of the master's larger works, not even his 'English Visible Speech for the Million,' will have done better missionary labor in behalf of phonetic reform than these two modest treatises before us, and this for a two-fold reason:—first, because of the greater simplicity of language here used and of the fuller illustration of the subject-matter; and, secondly, because of the lucid treatment of the organic symbols that so often seem enigmatic and bewildering to the ordinary beginner. The object of the first-named work, the author tells us in his preface, "is to popularize a knowledge of Vocal Physiology and Visible Speech and to furnish a text-book by means of which these subjects may be taught in schools and colleges." With this purpose in view, the technical difficulties of his former more scientific treatises have been carefully avoided and the details of the subject presented with a conciseness and accuracy, and with a logical sequence of elemental phenomena that must be both useful and attractive to the uninitiated in phonetic matters. The exercise in vowelizing consonants, to produce the corresponding vowels of the related phonetic series, will doubtless be especially interesting to the learner and teach him to discriminate clearly between consonant and vowel articulation. The second work mentioned above: 'Speech Reading, etc.,' is a model

of clearness and simplicity, without having any of the puzzling symbols that trouble the common mind. It was written at the suggestion of one of the most successful teachers of the Deaf, and, we regret to say, is regarded by the learned author as the last work which he shall write. As to lucid method, what can be clearer than the enunciation here given of the following processes of emission of breath?—

EMISSION takes place:—over back of tongue, German *ch* in *nach*;—over top of tongue, for *y* in *yes*;—over point of tongue, for *r* in *ray*;—between tip of tongue and teeth, for *th*;—over top and point of tongue, simultaneously, for *sh* and *s*;—over sides of tongue, for *l*;—between the lips, for *w*;—between lip and teeth, for *f*;—through the nose, for *m*, *n*, *ng*.

The exercises given here in speech-reading from the lips are especially interesting, and of great importance for the student of phonetics.

A monthly series of comedies, stories and society pieces in French, under the title of 'Edition Berlitz' (New York: Berlitz & Co; Boston: Schoenhof), is especially adapted to the wants of private schools and French clubs. The texts, without notes, for January and February of this year, are respectively: 'Le Retour du Japon,' a one-act comedy by DELACOUR and ERNY, and 'La Gifle' by DREYFUS, likewise in one act. Plays by VERCONSIN, LABICHE and MEILHAC will follow. The selections average thirty pages in length (25 cts. a number; \$2 for the subscription by the year.)

D. C. Heath & Co. have reprinted for use in this country DELBOS' edition of PIRON's 'La Métromanie.' The Introduction on the life and works of the author is supplemented by analyses of each act and by foot-notes. Experience has abundantly shown that all notes should come at the end of a text to prevent as far as possible slipshod ways of preparation (8vo, pp. 175, 40 cts.).

GEORGE SAND'S 'La Mare au Diable,' having been set for the examinations of the Normal Colleges in England, is edited by J. F. DAVIS (Hachette & Co; Boston: Schoenhof). A short Introduction on the life of the author and the original Notice by GEORGE SAND are followed by the text in excellent

type, by abundant and conscientious notes, and by a vocabulary of less merit, (pp. vii, 165; 60 cts).

The same publishers offer from GUIZOT'S 'History of France' the passage relating to the siege of Calais: 'Edouard III et les Bourgeois de Calais,' edited by the Rev. A. C. CLAPIN, M. A., with a map and illustrations. The object of the selection, according to the preface, is to introduce "to the study of ancient French authors," by means of the quotations GUIZOT makes from FROISSART. This somewhat roundabout way may perhaps lead a few wanderers to the truth. The subject is interesting, GUIZOT is entertaining, and the notes are good. 99 pp. 60 cts.

The New York *Home Journal*, an important feature of which is its timely discussion of current literature and art, has assumed a more youthful and attractive garb by folding its four-page "blanket" into eight. The *Journal* was founded nearly half a century ago by GEORGE P. MORRIS and N. P. WILLIS, and on the occasion of the recent change of form the present editor, Mr. MORRIS PHILLIPS, published an illustrated article of reminiscences devoted to these two well-known men of letters.

Scribner's Magazine for November 1889 has, pp. 552-572, "A student of Salamanca," by WILLIAM HENRY BISHOP; *ibidem*, January, we note "The Beauty of Spanish Women" by HENRY T. FINCK; the same magazine for February gives us "A Day in Literary Madrid" by WILLIAM HENRY BISHOP.—*Lippincott's Monthly Magazine* for December, 1889, pp. 821-830, has "The new Troubadours at Avignon" by the same author; *ibidem*, March, is given us "The Brownings in Italy" by ANNE H. WHARTON and "A Hint to Novelists" by W. H. STACKPOLE.—The *Fortnightly Review* for November, pp. 684-694, has "Folk-lore of Northern Portugal," by OSWALD CRAWFURD; *ibidem*, pp. 620-632, we note "Our Dramatists and their Literature," by GEORGE MOORE; *ibidem*, January, is found "Personal Recollections of Thomas Carlyle" by Professor TYNDALL.—The *Deutsche Rundschau* for November, pp. 289-296, contains "Wilhelm GRIMM'S Deutsche Heldensage," by REINHOLD STEIG.—La *Nouvelle Revue* for

15th November, pp. 277-292, has an interesting study on the life of "Emile Augier," by LÉOPOLD LACOUR; *ibidem*, 1st November, pp. 102-120, "Les maîtres de Lamartine," by CHARLES ALEXANDRE.—The *Educational Times* (London) for June, August, September, October, and November 1889, January and February 1890, contains a series of six interesting and important lectures on "Language and Linguistic Method in the School," by S. S. LAURIE, Prof. of the Institutes and History of Education in the University of Edinburgh. The subjects treated are as follows: Language as the supreme Instrument of Education; Language as Substance of thought; Language as Substance of Instruction; The Formal or Grammar Discipline; Language as Literature; Method in teaching Foreign Languages. The January (1890) number of this journal has also a suggestive paper by W. H. WIDGERY "Class Teaching of Phonetics as a Preparation for the Pronunciation of Foreign Languages," read before the College of Preceptors, London, ALEXANDER J. ELLIS in the chair.

PERSONAL.

At their meeting on March 4, the Trustees of Rutgers College conferred on Professor T. W. HUNT of Princeton College the honorary degree of Doctor of Literature.—At a recent meeting of the Philadelphia Association of Ministers, Prof. HUNT read a paper on "Emerson as a Writer."

ALONZO WILLIAMS, Prof. of Modern Languages at Brown University, has been appointed supervisor of the Census for Rhode Island.

Professor MELVILLE B. ANDERSON, of the State University of Iowa, has just completed a series of successful public lectures at Davenport, Iowa, on the following subjects in English literature: 1, Aims, Methods, and Value of Literature; 2 and 3, Chaucer; 4, Spenser; 5 and 6, Shakespeare; 7, Bacon; 8, Milton; 9, Wordsworth and Shelley; 10, Robert Browning.

In the announcement of public lectures at Tulane University, New Orleans, we note two lectures by Prof. ALCÉE FORTIER on "The History of Comedy and Tragedy in France;" three lectures by Prof. JOHN R. FICKLEN on "The History of the Early Drama in England" (1, Mysteries and Miracles; 2, Moral Plays; 3, Rise of Romantic Literature); also six lectures by President WM. PRESTON JOHNSON on "SHAKESPEARE" (1, Method of Study of Shakespeare; 2, Macbeth; 3, The Significance of Hamlet; 4 and 5, The Evolution of Hamlet; 6, The Prototype of Hamlet).

JOURNAL NOTICES.

PHONETISCHE STUDIEN. III. BAND, I. HEFT.—*Inhalt.*—**Karsten, Gustaf**, Sprechhelmeten und deren rolle in lautwandel und lautgesetz.—**Vietor, W.**, Beiträge zur statistik der aussprache des schriftdeutschen. **IV.**—**Logeman, W. S.**, Darstellung des niederländischen lautsystems. (I.)—*Miszellen.*—**Vietor, W.**, Aus C. F. Hellwags nachlass. **II.**—**Hoffman, H.**, Die unterrichtsreform auf neusprachlichem gebiete vom standpunkte eines taubstummenlehrers.—**Kadler, Dr. Alfred**, Eine kurze bemerkung über den grammatischen neusprachlichen unterricht in der prima.—*Sprechsaal für Phonetische Reform.*—**Passy, Paul**, Gegenvorschläge zu Kühns lautschrift.—**Sucninghausen, W.**, Gegenvorschläge zu Kühns lautschrift.—*Rezensionen.*—**Kauffmann, Friedrich, H.** Morf, Die untersuchung lebender mundarten und ihre bedeutung für den akademischen unterricht.—**Feyerabend, Karl, Karl** Kruinbach, Beiträge zur methodik der deutschen lese- und sprechübungen in den unteren klassen höherer lehranstalten.—**Vietor, W.**, Henry Sweet, A history of English sounds, from the earliest period.—**Vietor, W.**, Dr. G. Tanger, Englisches namenlexikon.—**Kirschten, Dr. Fritz** Tendering, Kurzgefasstes lehrbuch der englischen sprache.—**Beyer, Franz, Wilh.** Swoboda, Englische lesehre nach neuer methode.—**Levêque, Ch. (d'Oisy)**, Paul Passy, Le français parlé.—**Gutersohn, J.**, Dr. J. Americ und Th. de Beaux, Elementarbuch der französischen sprache.—**Beyer, Franz**, Paul Schumann, Französische lautlehre für mitteldutsche.—*Erwiderungen.*—**Sweet, Henry**, Reply to Mr. MacLintock's Review.—**MacLintock, R.**, On Mr. Sweet's Reply.—*Notizen*, Litterarische nachrichten.—Schulreformvereine.—Nachtrag.

NEUPHILOLOGISCHES CENTRALBLATT. No. 2. FEBRUAR 1890.—*Inhalt.*—**Plitz, Oscar**, Verhandlungen der neusprachlichen Section des Philologentags zu Götting.—**Sachs**, Über den Zusammenhang von Englisch und Französisch.—**Stengel**, Zur Abfassung einer Geschichte der französischen Grammatik.—**Schaefer**, Über den formalen Bildungswert des Französischen.—**Koschwitz**, Notwendigkeit der Berücksichtigung lauthistorischer Veränderungen bei syntaktischen Untersuchungen.—**Cauer**, Der Unterricht in Prima.—*Berichte aus den Vereinen*—Berlin.—Cassel (Speyer, Manzoni).—Hannover (Philippsthal, Augier).—Liège (Reformvorschläge).—*Litteratur.*—Besprechungen **Mueller, Th.**, Engl. Grm. [Tendering].—**Nohl**, Die Sprache des Niklas von Wyle [S-e].—**Mann**, Der Bestiaire Divin des Guillaume le Clerc [S-e].—**Tinseau**, Bouche close.—**Ohnet**, Dernier Amour [Sandmann].—**Tennyson**, Demeter.—**Browning**, Asolando.—**Braddon**, The Day Will Come.—**Russell**, Marooned.—**Anstey**, The Pariah).—*Neue Erscheinungen.*—Übersetzungen aus dem Deutschen; Österreichische neusprachliche Programme 1888-89 (Weiss).—Zeitschriften.—Verfügungen.—Personallen.—Stellen.—Anzeigen.

GIORNALE STORICO. VOL. XIV. ANNO VII. FASC. 40-41.—*Sommario.*—**Adriano, (Appelli)**, La biblioteca Estense nella prima metà del sec. XV.—**Costa, Emilio**, Il codice parmense 1081. Appendice.—**Sforza, Giovanni**, Un episodio poco noto della vita di Aonio Palcaro.—**Valmaggli, Luigi**, Per le fonti del "Cortegiano".—**Köhler, Rinaldo**, Illustrazioni comparative ad alcune novelle di Giovanni Sercambi.—**I. De magna**

prudencia.—**Soleriti, Angelo**, Dei manoscritti di Torquato Tasso falsificati dal conte Mariano Alberti.—**D'Ancona, Alessandro**, Misteri e sacre rappresentazioni.—*Varietà.*—**Graf, Arturo**, Spigolature per la leggenda di Maometto.—**Renier, Rodolfo**, Per la cronologia e la composizione del "Libro de natura de amore" di Mario Equicola.—**Saviotti, Alfredo**, Di un codice musicale del sec. XVI.—**Wendriner, Riccardo**, Il "Ruffiano" del Dolce e la "Piavana" del Ruzante.—**Novati, Francesco**, Per la biografia di Benvenuto da Imola.—*Rassegna Bibliografica.*—**Gorra, Egidio**, Il costume delle donne con un capitolo de le XXXIII bellezze, ed. S. Morpurgo.—*Boletino bibliografico.*—Si parla di: O. Brentari.—G. Franciosi.—G. Finzi e L. Valmaggli.—K. Wotke.—G. Kirner.—T. Klette.—A. Baroni.—O. E. Schmidt.—R. Wendriner.—L. Fioravanti.—I. Masstrigli.—P. de Nohao.—M. Vanni.—O. Antognoni.—G. Pitrè.—*Comunicazioni ed appunti.*—Il "Giuseppe" del Collenuccio rappresentato a Ferrara nel 1504 (A. Gaspari).—Ancora di Domizio Brocardo (V. Rossi).—Polemica, Breve nota all'articolo del Macri-Leone (A. Gaspari) e Replica (F. Macri-Leone).—*Cronaca.*—**FASC. 42.**—*Sommario.*—**Tocco, Felice**, Il fior di rettorica e le sue principali redazioni secondo i codici fiorentini.—**Luzzo, Alessandro**, Nuove ricerche sul Folengo (continuaz. e fine).—*Varietà.*—**Villari, Pasquale**, Una lettera del Savonarola a Lodovico il Moro.—**Pellegrini, Flaminio**, Le chiose all' "Inferno" edite da F. Selmi e il cod. Marc. ital. el. IX, n. 179. **Sforza, Giovanni**, Girolamo Gigli e l'Accademia degli Oscuri di Lucca. *Rassegna Bibliografica.*—**Gaspari, Adolfo**, Il cantare di Florio e Biancifiore, ed. V. Crescini, vol. I.—**Renier, Rodolfo**, Luigi Amaduzzi, Undici lettere inedite di Veronica Gamba e un' ode latina tradotta in volgare.—*Boletino bibliografico.*—Si parla di: E. Michael.—C. Beccaria.—B. Cotronei.—G. Lombroso.—V. Caravelli.—C. Antona-Traversi.—*Comunicazioni ed appunti.*—Dante e il Petrarca (F. Novati).—*Cronaca.*—Indice alfabetico della rassegna, del bollettino e degli annunci analitici.

NORDISK TIDSKRIFT FÖR VETENSKAP, KONST OCH INDUSTRI. NEW SERIES. PART I.—**Schueck, Henrik**, "Foremmed indflydelse paa den danske nationallitteratur i det 17 og 18 aarhundrede" of J. Paxaludan.—**PART II.**—**Kälund, Kr.**, "Privatboligen på Island i Sagatiden samt delvis i det øvrige Norden" af V. Guðmundsson.—**PART IV.**—**Steffen, Richard**, nagra germanska myter i ny belysning.—**Nyrop, Kr.**, Enmiddeldalderlig skik.

NORDISK TIDSKRIFT FÖR FILOLOGI. NEW SERIES. VOL. IX. PART III.—**Kock, Alex.**, Svenska konsonantstudier. IV.

ZEITSCHRIFT FÜR DEN DEUTSCHEN UNTERRICHT. VOL. 4. No. 1.—**Kade, R.**, Zur Textkritik des Prinzen von Homburg.—**Soehns, F.**, Die Bibel und das Volk.—**Ondrusch, K.**, Form und Konstruktion des attributiven und prädikativen 'voll.'—**Schmerl, M.**, Der Bau von Schillers Maria Stuart.—**Gloel, H.**, Die dramatische Handlung von Goethes Egmont.—**Schmidt, C.**, Wie lässt sich das Gotische für den deutschen Unterricht an unseren Höheren Schulen nutzbar machen?—**Hildebrand, R.**, Eine merkwürdigkeit aus Goethes Grammatik.—**Lyon, O.**, Eichendorffs "Der Jäger Abschied."—Sprechzimmer.—*Recensionen.*—Zeitschriften.—Neue Bücher.—

MODERN LANGUAGE NOTES.

Baltimore, April, 1890.

A STUDY OF TENNYSON'S ENGLISH.

Perhaps it would be more strictly in accordance with fact, to designate this article a study of TENNYSON'S vocabulary. No investigation of his rhythms and metres is undertaken, save in a few instances that serve to illustrate the evolution of rare literary forms; as, *e. g.*, the development of that combination of rimes which is inseparably blended with the poet's supreme achievement, I mean, of course, "In Memoriam." Analogies, coincidences and parallelisms are indicated, in order to show the unity and continuity of poetic tradition, but a purely literary or æsthetic study is not my sole, if indeed, it be my chief aim. The examples are selected from the poems in the order in which they are printed, everything being included that will aid in elucidating the characteristics, or even the idiosyncrasies, of the writer. It is needless to add that the poems in dialect have not been considered, as they are outside the scope of the present investigation. No mechanical consistency or fastidious exactness of arrangement is sought after. I assume everywhere a general familiarity with the life and genius of the laureate as revealed in his works. There has been a conscious endeavor to refrain from dismal uniformity as well as from pedagogic preciseness of treatment. When the same rare idiom, unwonted construction, or characteristic word occurs repeatedly, I have been content, as a rule, to refer to its frequent employment. It need not be supposed, then, that the failure to note every example of an unusual term, is to be ascribed to oversight or omission. To illustrate,—that precious idiom of our olden tongue *had as lief, had liefer*, etc., occurs probably a score of times in "The Idylls of the King." In a Tennysonian concordance every instance should be specifically indicated; a general reference suffices for my purpose.

Let us begin, then, with the "Poem to the Queen," March 1851, second stanza; the

measure is the same as that of "In Memoriam":

'Victoria,—since your Royal grace
To one of less desert allows
This laurel greener from the brows
Of him that uttered nothing base.'

The allusion here is to the immediate predecessor of TENNYSON in the office of Poet Laureate—WILLIAM WORDSWORTH. It would be instructive to read in connection with this stanza "The Lost Leader" by ROBERT BROWNING, of which WORDSWORTH is the hero.

"Marianna" is suggestive of "Measure for Measure," it is indeed a Shakespearian echo. In this poem are some of the lines so savagely ridiculed by BULWER in 1846—"I am aweary," "the blue fly sung in the pane," etc. TENNYSON'S equally savage reply in *Punch*, February 1846, under the signature of Alcibiades, will at once recur to memory. A reconciliation was effected, of which a pleasing trace may be found in the dedication to TENNYSON'S "Harold." An interesting account of the controversy is given in ROLFE'S 'Young People's Tennyson,' pages 92-93.

Such words as *wot, wist, nathless, adoun, anear, atween, atwain, list* (in the sense of 'wish' or 'please'), and *enow*, are of frequent occurrence in our ancient poets, and in those modern masters who have reproduced the forms and usages of the elder day; they demand, therefore, no special consideration. TENNYSON'S adjective formations are deserving of minute study: many of them are marked by rare faculty of combination, as well as grace and vigor of expression. Such are: "The *forward-flowing* tide of time"; "My shallop through the *star-strown* calm"; "Many a *shadow-chequered* lawn" ("The Arabian Nights"); "The *dew-impearled* minds of dawn" ("Ode to Memory"); "and a *lack-lustre* dead blue eye" ("A Character"). Note also from "Oriana," "By *star-shine* and by moonlight," and compare BROWNING'S use of the same word.

Momently, "Madeline": "*Momently* shot into each other"; *rillels* (diminutive of rivulets), "Recollections of The Arabian Nights": "Diamond *rillels* musical"; *stilly*, from the

same: "Full of the city's *stilly* sound" (note COLERIDGE'S "*stilly* murmur of the distant sea"); *trancedly*, from the same: "Then stole I up and *trancedly*"; *argent-lidded*, from the same: "Serene with *argent-lidded* eyes"; *Rose-hued*, from the same: "Flouring beneath her *rose-hued* zone"; *frequent* (in its Latin sense, 'frequented'); "Ode to Memory": "Where from the *frequent* bridge"; in "The Poet," stanza iii, the classical scholar will recognize a seeming allusion to the 'Æneid' of VERGIL, v, 525: "The viewless arrows of his thought were headed, and winged with flame." In some of the Elizabethan lyrics the imitations of this Vergilian passage are marked by greater boldness and vigor than TENNYSON'S; see BULLEN'S 'Lyrics from Elizabethan Song-books,' page 17: "The arrow flies, Feathered with flame, armed with a golden head." The second stanza of TENNYSON'S "Dirge" may be profitably compared with the dirge in "Cymbeline," and with COLLINS'S adaptation or modernization.—*Carry* (in the sense of 'win the heart, marry'; this meaning of the word was known to GOLDSMITH, "The Mermaid": "The king of them all would *carry* me." *Large-browed*, "The Palace of Art": "Plato the wise, and *large-browed* Verulam, the first of those who know." This description of BACON should be compared with KEATS' epithet applied to HOMER, in his sonnet inspired by first opening CHAPMAN'S translation: "*deep-browed* HOMER ruled as his demesne." A similar compound is used by MORRIS in his portraiture of EDWARD III: "*broad-browed* he was, hook-nosed, with wide grey eyes."—"The abysmal deeps of personality" ("The Palace of Art"). This line is borrowed from ARTHUR HALLAM'S "Theodicea Novissima" (see ROLFE'S 'Select Poems of Tennyson,' p. 168).—*Averse* (in etymological sense, 'turned away') "A Dream of Fair Women,": "She with sick and scornful looks *averse*."—*Undazzle*, from the same: "slowly my sense *undazzled*."

The student of D. G. ROSSETTI'S "Ballad of Dead Ladies," a translation from VILLON, might suspect that some of the inspiration of TENNYSON'S "Dream of Fair Women" was derived from this "last of the Troubadours," as well as from CHAUCER'S "Legend of Good

Women."—The following stanza from the series of "Poems to J. S.," may be compared with the accompanying one from "In Memoriam." It is a noteworthy instance of poetic repetition.

Make knowledge circle with the winds
But let her herald, Reverence, fly
Before her to whatever sky
Bears seed of men and growth of minds.

From "In Memoriam":

Let knowledge grow from more to more,
But more of reverence in us dwell,
That mind and heart according well
May make one music as before.

Guerdon, as a verb; from "Poems to J. S.": "It grows to *guerdon* other days." This use of the word occurs repeatedly.—*Hest*, "The Death of Arthur," (also "The Passing of Arthur"): "Yet I thy *hest* will all perform at full."—*Lief*, "Morte D'Arthur": "As thou art *lief* and dear"; also *liefer*, *had liefer*, of frequent occurrence in "The Idylls of the King." It survives in our ancient idiom *had as lief*, which a sound linguistic consciousness will never permit to become obsolete. Compare the related word in German, and for much instructive comment, see *American Journal of Philology*, vol. ii, p. 286 ff.—*Younker*, a Shakesperian word—"Walking to the Mail": "And there he caught The *younker* tickling trout."—*Flay-flint*, from the same: "There lived a *flay-flint* near. We stole his fruit." Our familiar expression, a *skin-flint*, will at once suggest itself.—*Sen-night*. From the same: "And three rich *sen-nights* more."

With the following from "Love and Duty":—

"Morning driven her plough of pearl,
Far furrowing into light the mounded rack"

compare "The Princess":—

Morn, in the white wake of the morning star,
Came furrowing all the orient into gold.

Parallel passages from SHAKESPEARE, the Elizabethan lyrics, and from almost every age of our speech, will at once suggest themselves.

"And this grey spirit yearning in desire
To follow knowledge like a sinking star
Beyond the utmost bound of human thought."
(*"Ulysses."*)

This is the very spirit of the Baconian philosophy. Note the motto of "The Advancement

of Learning," and observe the title page in ELLIS and SPEDDING'S edition of BACON. For the origin of TENNYSON'S "Ulysses," and for parallel passages from SHAKESPEARE, see ROLFE'S "Select Poems of Tennyson."

"A sorrow's crown of sorrow is remembering happier things" ("Locksley Hall," earlier version). The sentiment is probably as old as literature; BOËTHIUS, DANTE and CHAUCER are among those who have given expression to it. The following translation from DANTE ("Francesca Da Rimini") by D. G. ROSSETTI gives utterance to the same truth:

"There is no greater woe
Than the remembrance brings of happy days
In misery, and this thy guide doth know."

—*Star-broidered*, "The Sleeping Beauty":
"*star-broidered* coverlid";

"For we are ancients of the earth
And in the morning of the times." ("L'Envoi.")

Compare BACON'S remark, which is many centuries older than BACON: "Antiquity is the youth of the world." See SPEDDING'S note in his edition of BACON'S works, Introduction, vol. I.—*Poussetting*, "Amphion:" *poussetting* with a sloe-tree."—The following coincidence between the laureate and his contemporary is worthy of special observation, "Will Water-proof's Lyrical Monologue":

"This earth is rich in man and maid;
With fair horizons bound:
This whole wide earth of light and shade
Comes out a perfect round."

From BROWNING'S "Abt Vogler":

"On the earth the broken arcs
In the heaven a perfect round."

"This whirligig of time" in the same poem ("W. W.'s L. M.") is eminently suggestive of Shakespeare's "Twelfth Night."

Many-headed, "To — After Reading a Life and Letters": "Tis but just, The *many-headed* beast should know." A common epithet with our poets, examples need not be multiplied. COLERIDGE professed to have derived his well-known Shakespearian epithet, "*myriad minded*," from some obscure Byzantine writer. It may be that "many-headed" has an origin equally remote.

Cophetua, in "The Beggar Maid," is plainly a Shakespearian reminiscence.—*Gap-toothed*, "The Vision of Sins": "A gray and gap-

toothed man as lean as death." CHAUCER has applied a similar term to the Wife of Bath. *Breath* ("to take the breath or wind out of one"), "The Princess": "And he had *breathed* the Proctor's dogs"; the minions or underlings of the Proctor, who in English, and in some American universities, is an officer charged with the maintenance of discipline. See such works as "Tom Brown at Oxford," "Verdant Green at Oxford," etc.—

"Prudes for proctors, dowagers for deans,
And sweet girl graduates in their golden hair."
(*"The Princess."*)

An exquisite specimen of alliteration which surfeit of use has worn down almost to common place.

Holp, "The Princess": "With laughter *holp* to lace us up." The word occurs repeatedly in TENNYSON, and is common in the older stages of our language.

Compact, "The Princess": "*Compact* of lucid marble." Note SHAKESPEARE'S "imagination all *compact*."

Peruse, in the sense of 'scanning or *perusing* some other object than a book,' "The Princess": "We, conscious of ourselves, *perused* the matting."

Appraise (meaning 'to extol or commend'), "The Princess": "*Appraised* the Lycian custom."

Disyoke, "The Princess": "*Disyoked* their necks from custom."—*Unturnable*, "The Princess": "That axelike edge *unturnable*."—*Fleckless* 'flawless' or 'immaculate,' "The Princess": "My conscience will not count me *fleckless*."—*Innumerable*, with singular noun, "The Princess": "And sated with the *innumerable* rose."

Prime, 'primeval,' "The Princess": "Better to clear *prime* forests." Compare LONG-FELLOW'S "Evangeline," "Forest primeval."

Achievable, "The Princess": "If our end were less *achievable*."

Encarnalize, "The Princess," "*Encarnalize* their spirits."

Croak, in a transitive sense, "The Princess": "Marsh-divers shall *croak* thee sister, or the meadow-crake *Grate* her harsh kindred in the grass."

Oaring, in a peculiar sense, "The Princess":

"Oaring one arm and bearing in my left
The weight of all the hopes of half the world."

Disprinced, "The Princess": "All one rag, *disprinced* from head to heel."—*Buss*, for 'kiss,' "The Princess": "Nor burnt the grange nor *bussed* the milking-maid."—*Mellay*, "The Princess": "He rode the *mellay*, lord of the ringing lists."—*Ovation*, "The Princess": "To rain an April of *ovation* round." This is the word that has aroused the strong indignation of Mr. EDWARD A. FREEMAN and the school of purists who are in sympathy with him.—*Brede*, curtain "The Princess": "Half lapt in glowing gauze and golden *brede*." Compare COLLINS'S "*brede* ethereal wove."—*On tremble*, "The Princess": "Ceased all *on tremble*."—*Fluctuation*, in literal sense, "The Princess": "Those tall columns drowned in silken *fluctuation*." Compare POE'S "*silken*, sad, uncertain rustling of each purple curtain"—a line apparently imitated from "Lady Geraldine's Courtship."

The peculiar riming combination of "In Memoriam" has sometimes been described as an invention or a creation of TENNYSON'S. It is true that no other poet has employed it in so elaborate and continuous an effort, it is equally untrue to ascribe its origin and its earliest use to the laureate. The stanza is as old at least as the Elizabethan age, as may be seen by reference to BEN JONSON'S 39th Elegy in the "Underwoods." A specimen or two will suffice for illustration:

"Though beauty be the mark of praise,
And yours of whom I sing be such
As not the world can praise too much,
Yet 'tis your virtue now I raise,"

"His falling temples you have reared,
The withered garlands ta'en away,
His altars kept from the decay
That envy wished and nature feared."

If we turn to the poetry of Lord HERBERT OF CHERBURY, brother of saintly GEORGE HERBERT, and prominently associated with the history of English Deism, we shall find that he has not only produced the characteristic riming combinations of "In Memoriam," but has caught the golden cadence of the Tennysonian stanza. The following lines might be easily mistaken for the laureate's:

"Not here on earth then, nor above,
One good affection can impair;

For where God doth admit the fair
Think you that he excludeth love?
These eyes again thine eyes shall see,
These hands again thine hand enfold,
And all chaste blessings can be told
Shall with us everlasting be.

For if no use of sense remain
When bodies once this life forsake,
Or could they no delight partake,
Why should they ever rise again?"

The renowned head-master* of Trinity (TENNYSON'S own college) who was among the first to discern the future greatness of his pupil, in a lecture upon the subject of elasticity—so the story is related—improvised the exact measure of "In Memoriam." I give the lines from INGLEBY'S version:

"There is no force however great
Can stretch a cord however fine
Into a horizontal line
And draw it accurately straight."

The following passages from "In Memoriam" are worthy of special note:

"'Tis well: 'tis something: we may stand
Where he in English earth is laid,
The violet of his native land." (Stanza xviii).

Many parallel passages will at once occur—see the grave-yard scence in "Hamlet" V, 1 ("From her fair and unpolluted flesh, let violets spring"), HERRICK'S lines upon the death of Prudence Baldwin, etc.—

"This round of Green—this orb of flame
Fantastic beauty such as lurks
In some wild poet when he works
Without a conscience or an aim." (Stanza xxxiv).

Was not TENNYSON thinking of SHELLEY when he wrote this stanza? As a description it is perfect, even if it were not designed.—The oneness of sleep and death is referred to in xlii, lxvii, lxx. The conception is a favorite theme with the poets of the olden and the modern world. See SAINTSBURY'S 'Elizabethan Literature,' and Professor COOK'S article in a recent number of MODERN LANGUAGE NOTES. It is somewhat strange, in the face of such a mighty cloud of witnesses from all the ages, that LESSING should have been compelled to explain the ancient conception of death by pointing out the misconceptions of KLOTZ and WINCKELMAN.

*I refer to Dr. WHEWELL, whose "forte was science, and whose foible was omniscience".

Fluctuate, used transitively: "In Memoriam," stanza xcv, "And *fluctuate* all the still perfume."—*Rathe*, 'young, early,' positive degree of the objective whose comparative occurs in our idiomatic *had rather*—cix: "The men of *rathe* and riper years." Compare the word in Anglo-Saxon, also CHAUCER'S "*rather* speech," "why rise ye so *rathe*"; SPENSER'S repeated employment of the word in different degrees of comparison; MILTON'S "*rathe* primrose." See also, EDMUND BOLTON,* S. T. COLERIDGE, HARTLEY COLERIDGE, LOWELL'S "Fable for Critics," TENNYSON'S "Elaine": "*rathe* she rose"; and "*rather*" in the sense of predecessor or ancestor, one earlier in time ("Harold").

"In Memoriam," cxiv, stanza 2:

"And drowned in yonder living blue
The lark becomes a sightless song."

A favorite conception of our poets from CHAUCER to our own era, examples may be cited without limit. See "Elaine": "I lose it as we lose the lark in heaven."

Gorgonize, "Maud": "*Gorgonized* me from head to foot with a strong British stare."

Squirrelings, "Maud": "A grand political dinner to half the *squirrelings* near."

Abolish, "Enid": "Caught at the hilt as to *abolish* him," compare the Scripture phrase, "Their idols I will utterly *abolish*."

Manchet, "Enid": "In her veil enfolded *manchet* bread."

Dishorsed, "Enid": "Then each *dishorsed*, and drawing lashed at each."

Lissome, "Vivien": "Clung about her *lissome* limbs."

Mind-mist, "Vivien": "In that *mind-mist*."

Current, in strict etymological sense, "Vivien": "To chase a creature that was *current* then in these wild woods."

Disfame, "Vivien":—"And what is fame in life but half *disfame*?"—*Selfless*, "Vivien": "O *selfless* man and stainless gentleman."—*Believable*, "Vivien": "And that he sinned is not *believable*."—*Session*, in its etymological sense, "Vivien": "Leapt from her *session* on his lap."—*Distinked*, "Vivien": "She

*Bolton has almost exactly anticipated Milton's "*rathe* primrose." See "Palinode" ("England's Helicon").

distinked herself at once and rose."—*Javelin*, used as a verb, "Vivien": "Furrowing a giant oak and *javelining* the dark earth round."—*Let*, in the sense of 'prevent or hinder,' "Elaine": "And *lets* me from the saddle," a usage familiar to students of our older literature.—*Devoir*, 'duty,' "Elaine": "Now weary of my service and *devoir*."—*Bushless*, "Elaine": "Far o'er the long backs of the *bushless* doms."

"Prize me no prizes," "Elaine"—a bold and familiar Shakesperian idiom; compare, "uncle me no uncles", "proud me no prouds", "thank me no thankings".—*Tarriance*, "Elaine": "And after two days' *tarriance* there returned."

Estate, used as a verb, "Elaine": "*Estate* them with large land and territory".—*Man-breasted*, "Guinevere": "Strong *man-breasted* things stood from the sea".—*Scathe*, "Guinevere": "I guard as God's high gift from *scathe* and wrong."

So, in the sense of 'if' or 'provided that,' "Guinevere": "*So* thou purify thy soul, and *so* thou lean on our fair Father, Christ." See "The Winter's Tale": "*So* were I a man the worst".—*Portal-warding*.—"Enoch-Arden": "Far as the *portal-warding* lion whelp."—*Creasy*, "Enoch Arden": "To tempt the babe who reared his *creasy* arms." Compare BROWNING'S "creased conscience" ("Bishop Blougram's Apology").—*An alms*, "Enoch Arden": "Scorning *an alms*." See "Coriolanus" and "Much Ado about Nothing"; "The Acts of the Apostles," chap. iii, verse 13, will at once suggest itself.*

Aylmerism, "Aylmer's Field": "He like an Aylmer in his *Aylmerism*."—"Not preaching simple Christ to simple men" ("Sea Dreams"). Compare BAXTER'S famous phrase, "Preached as a dying man to dying men."—*Green-glooming*, "Pelleas and Ettare": "Through the *green-glooming* twilight of the grove."

Minion-knights, "Pelleas and Ettare," 'darling or favorite knights,' a characteristic Shakesperian sense of the word: "The strong hand which has overthrown her *minion-knights*."

Apple-arbiter, "Lucretius": "Nor when

*Very common also in HERRICK.

her beardless *apple-arbiter* decided fairest".—*Twy-natured*, "Lucretius": "*Twy-natured* is no nature".

Malarian, "The Golden Supper": "A flat *malarian* world of reed and rush."—*Resettable*, "The Golden Supper": "Movable and *resettable* at will."—*Glory-circled*, "Timbuctoo": "A centred *glory-circled* memory.—*Reboant*, "Supposed Confessions of a Second-rate Sensitive Mind not in Unity with Itself": "The echoing dance of *reboant* whirlwinds." The etymology will suggest the meaning.—*Respectant* (in its literal sense), "The Mystic": "One forward, one *respectant*."—*Redundant*, "Chorus in an Unpublished Drama": "Grand music and *redundant* fire."

Pleach, "Sonnet": "*Pleached* with her hair in mail of argent light."—*Argal*, "Poem to —": "*Argal* this very opinion is only true"; a genuine Shakesperian word. *Bloom-bright*, "Hesperides": "That ran *bloom-bright* into the Atlantic blue."

Has not TENNYSON, drawn the inspiration of his poem, "To Kate", from one of the songs in "The Tempest"? See Stephano's Song, act ii, scene 2.—TENNYSON's sonnet on the result of the "Late Russian Invasion of Poland," is tame and languid when contrasted with MILTON's trumpet-notes upon the massacre of the Vaudois, 1655. See MARK PATTISON's edition of the sonnets of MILTON.—*Ever-highering*, "Gareth and Lynette": "In *ever-highering* circles."—*Unburiable*, "Gareth and Lynette": "A yet-warm corpse and yet *unburiable*."

Spire, used as a verb, "Gareth and Lynette": "Had made it *spire* to heaven."—*Increscent* and *decescent*, "Gareth and Lynette": "Between the *increscent* and *decescent* moon."—*Co-mates*, "Gareth and Lynette" also—"Nineteenth Century"—"One of my *co-mates* owned a rough dog."—*Mazed*, "Gareth and Lynette": "Hast *mazed* my wit."—*Veer*, used as a noun, "The Last Tournament": "Returns with *veer* of wind and all are flowers again."—*Ruby-circled*, "The Last Tournament": "With *ruby-circled* neck."—*Machicolated*, "The Last Tournament": "Glared on a huge *machicolated* tower."

Spiring, "The Last Tournament": "The

spiring stone that scaled about the tower."—*Deep-incaverned*, "Queen Mary": "His buzzard beak and *deep-incaverned* eye." Compare MORRIS' description of EDWARD III, quoted in the preceding part of our investigation.

The following anachronism in language occurs in "Queen Mary": "While this same marriage question *was being argued*;" not common, indeed scarcely known, in English before the eighteenth century.—A similar anachronism, but not so marked, may be found in the beginning of HENRY ESMOND, which is a conscious endeavor to reproduce the purest style of our Addisonian era.

"Let all the steeples clash till the sun dance
As upon Easter day." ("Queen Mary.")

See Sir JOHN SUCKLING's "Ballad Upon a Wedding," especially the description of the bride's dancing:

"But oh she dances such a way,
No sun upon an Easter day, also HERRICKS'—'dancing
Easter day'
Is half so fine a sight."

This beautiful superstition—so characteristic of the 'age of faith'—is too familiar to require explanation.—*Stare*, in unusual sense, "Queen Mary": "So brands me, in the *stare* of Christendom, a heretic."—*Snaffle*, "Queen Mary": "Then and I and he will *snaffle* your God's death."—*Unwoundable*, "Queen Mary": "Callous with a constant stripe *unwoundable*."—*Undescendible*, "Harold": "Steamed upward from the *undescendible*."—*Molochize*, "Harold": "I think that they would *Molochize* them too."—*Peregrine*, "Harold": "And hear my *peregrine* and her bells in heaven." falco peregrinus—*Outlander*, "Harold": "He will wrench this *outlander's* ransom out of him."—"Human-heartedest, Christian-charitiest," ("Harold").

Debonaire, "Harold": "For he is only *debonaire* to those that follow where he leads, But stark as death to those that cross him." Compare the character of Cardinal WOLSEY, as portrayed in "Henry VIII." *Debonaire* is as old in our poetic language as CHAUCER at least.—*Oubliette* occurs repeatedly in "Harold": "And deeper still the deep-down *oubliettes*, a term so vigorously associated with the

grim days of KNOX, BEATON, and the Franco-Scotch complications of the Reformation.

Rather, in the sense of 'ancestor' earlier one, "Harold": "Some said it was thy *rather's* deed." See notes on *rathe*.—*Out-passioned*, "Harold": "Siding with our great council against Tostig, *Out-passioned* his.

Dispoped, "Harold": "Because I had my Canterbury pallium from one whom they *dispoped*."—*Serviceable*, "Harold": "What matter who, so she be *serviceable*, in all obedience as mine own hath been." Compare "Prologue to the Canterbury Tales," line 99.—*Actable*, "Harold": "Is naked truth *actable* in true life." Compare CARLYLE's *doable*.—*Down-silvering*, "Harold": "*Down-silvering* beard."—"*Fore-kings*, "Harold": "Thy fierce *fore-kings*, had clinched their pirate hides."—*Goldenest*, "Harold": "Less than a star among the *goldenest* hours."—*Dumb*, as a verb, "Harold": "*Dumbed* his carrion croak."—*By-blow*, "Harold": "The Falaise *by-blow*." Compare MACAULAY, "Whose character had been *blown* upon."

Willy-nilly, "Harold": "And some one saw thy *willy-nilly* run." Note GEORGE P. MARSH's comment upon the attempted revival of the verb *nill* by JOHN WESLEY ('Lectures on the English Language,' page 391).—*Perjury-mongering*, "Harold": "The *perjury-mongering* count".—*Misheard*, "Harold": "*Misheard* their snores for groans."—*Redundant*, in original sense, "Lover's Tale": "Floods with *redundant* life her narrow portals."—*Unbeautiful*, "Lover's Tale": "Nothing in nature is *unbeautiful*."—*Indue*, in exact sense, 'put on,' "Lover's Tale": "To *indue* his lustre"; also in BROWNING.—*Incorporate*, "The Lover's Tale": "The *incorporate* blaze of sun and sea."—*Vaunt-courier*, "The Lover's Tale":—"Vaunt-courier to this double."—*Findable*, "The Sisters": "Not *findable* here."

"High in the heavens above there flickered a songless lark" ("The Voyage of Maeldune"). Compare "In Memoriam" cxiv, stanza iii; also the passage cited from "Elaine".—*Utterest*, "The Voyage of Maeldune": "*Utterest* shame."—*Pollened*, "The Voyage of Maeldune": "Till each like a golden image

was *pollened* from head to foot."—*Assoil*, 'absolve,' "The Voyage of Maeldune": "And the holy man *assoiled* us and sadly we sailed away."—*Unweariable*, "Achilles over the Trench": "To see the dread *unweariable* fire."

It is my hope that this endeavor to exhibit the essential characteristic of Tennysonian English, may stimulate investigation. The sovran of form, now in the serene splendor of his matured greatness, affords a fascinating field for the exercise of affectionate assiduity, blended with critical discernment. The harvest is plenteous: may there be no stint of laborers.

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CICERO AS AN AUTHORITY FOR GOSSON'S 'SCHOOL OF ABUSE.'

In his attacks on poetry, GOSSON thus draws CICERO into the controversy (ARBER, p. 21): "Tullie accustomed to read them with great diligence in his youth, but when hee waxed grauer in studie, elder in yeares, riper in judgement, hee accompted them the fathers of lyes, Pipes of vanitie, and Schooles of Abuse." This he repeats in the 'Apology' (ARBER, pp. 65-6): "Therefore let me holde the same proposition still, which I sette downe before, and drewe out of Tully, that ancient Poetes are the fathers of lies, Pipes of vanitie, and Schooles of Abuse." Again he quotes CICERO in the 'Apology' (ARBER, p. 70): "And Tully a Heathen, crying out against Poetrie, for placing bawdy Cupide among the gods, vttereth these words in the ende: *De comædia loquor, quæ si hæc flagitia non probaremus, nulla esset omnino*; I speake of playes, which if our selues did not loue this filthinesse, should neuer be suffred."

Now where does CICERO call poets the "fathers of lies, pipes of vanity, and schools of abuse"? This language hardly sounds Ciceronian, except for the rhythm, and I must confess I have not been able to find any passage of which this might properly be called a translation; yet it seems more than ever likely that he employed it, when we find CORNELIUS AGRIPPA saying ('Vanity of Sciences,' ch.

4): "And thus the best and wisest of men have always despised poesy as the parent of lies." The Gossonian sentence is of somewhat more than average interest, since it is from this that he drew the title of his diatribe. It may therefore be worth while to collect CICERO's principal castigations of the poet-race. These are given, except where the precise words of the original bear more directly on the question, in the current English translations.

"But do you not see how much harm is done by poets? They introduce the bravest men lamenting over their misfortunes; they soften our moods; and they are, besides, so entertaining, that we do not only read them, but get them by heart. Thus the influence of the poets is added to our want of discipline at home, and our tender and delicate manner of living, so that between them they have deprived virtue of all its vigor and energy. Plato, therefore, was right in banishing them from his commonwealth, where he required the best morals, and the best form of government. But we, who have all our learning from Greece, read and learn these works of theirs from our childhood, and look on this as a liberal and learned education."—"Tusc." 2. 11. 27.

"When we return to our parents, and are put into the hands of tutors and governors, we are imbued with so many errors that truth gives place to falsehood, and nature herself to established opinion. To these we may add the poets; who, on account of the appearance they exhibit of learning and wisdom, are heard, read, and got by heart, and make a deep impression on our minds. But when to these are added the people, who are, as it were, one great body of instructors, and the multitude, who declare unanimously for what is wrong, then are we altogether overwhelmed with bad opinions, and revolt entirely from nature."—"Tusc." 3. 1. 2.

"An excellent corrector of life this same poetry, which thinks that love, the promoter of debauchery and vanity, should have a place in the council of the Gods! I am speaking of comedy, which could not subsist at all without our approving of these debaucheries. But what said that chief of the Argonauts in tragedy?

My life I owe to honor less than love.

What, then, are we to say of this love of Medea?—what a train of miseries did it occasion! And yet the same woman has the assurance to say to her father, in another poet, that she had a husband

Dearer by love than ever fathers were.

However, we may allow the poets to trifle, in whose fables we see Jupiter himself engaged in these debaucheries; but let us apply to the masters of virtue—the philosophers who deny love to be anything carnal."—"Tusc." 4. 32. 33.

"Thus far have I been rather exposing the dreams of dotards than giving the opinions of philosophers. Not much more absurd than these are the fables of the poets, who owe all their power of doing harm to the sweetness of their language; who have represented the Gods as enraged with anger and inflamed with lust; who have brought before our eyes their wars, battles, combats, wounds; their hatreds, dissensions, discords, births, deaths, complaints, and lamentations; their indulgences in all kinds of intemperance; their adulteries; their chains; their amours with mortals, and mortals begotten by immortals."—"Nat. Gods" 1. 16.

"As Phœbus when he trusted his chariot to his son Phaethon, or as Neptune when he indulged his son Theseus in granting him three wishes, the consequence of which was the destruction of Hippolytus. These are poetical fictions; but truth, and not fables, ought to proceed from philosophers."—"Nat. Gods" 3. 31.

"*Frustra hoc exclamante Cicerone, qui, cum de poetis ageret: Ad quos cum accessit, inquit, clamor et adprobatio populi quasi magni cuiusdam et sapientis magistri, quas illi obducunt tenebras! quos invehunt metus! quas inflammant cupiditates!*"

"Cicero saying this in *vari*, when speaking of poets, 'And when the shouts and approval of the people, as of some great and wise teacher, has reached them, what darkness do they bring on! what alarms do they cause! what desires do they excite!' [From AUGUSTINE, 'City of God' 2. 14, the quotation from CICERO being generally referred to the Fourth Book of the 'Republic'].

"Cicero says that if his life were extended to twice its length, he should not have time to

read the lyric poets." [SENECA, Epistle 49, the reference as in the last quotation.]

The specific quotation made by GOSSON is of course that from the Fourth Book of the 'Tusculans.' The other is still to seek, unless we are willing to find it in the quotation from AUGUSTINE, which had been rendered still more current by its incorporation into the 'Polycraticus' of JOHN of SALISBURY. Here I am tempted to place it, partly because I can do no better, but also on account of the equal length of the clauses, which is a feature alike of the Ciceronian and the Gossonian extract, as well as because of a certain correspondence of meaning. But at best the result is an unsatisfactory one, and I hope for more light from those who are better informed.

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BRAZIL, AS A GEOGRAPHICAL APPELLATION.

The history of the use of the name Brazil as a geographical term is a strange one; for it was not always applied to the same territory, with greater or less extent, as in the case of most geographical names; nor was it a case of natural growth from a local to a general name, as frequently happened in the New World. On the contrary, this name seems to have had something of the will-o'-the-wisp character; for on various maps it may be seen designating a great antarctic continent, extending to the South Pole, or a small island near the arctic circle; or it may be as far west as the southern part of South America or as far east as the vicinity of the coast of Ireland. The form of the name also is almost as various as the positions in which it is found, as we have noted thirteen variations of the word,¹ and it is not at all impossible that still others exist.

We are informed that the word was in use in Europe before the discovery of America, to designate an island whose situation is not revealed, where a species of dye-wood was gathered by the navigators; and that after the discovery of South America this same species of tree was found on the banks of the Ama-

¹ Brasilia, Bresilia, Prislia, Prisilli, Brasielic, Brazili, Brasil, Brassil, Brazil, Brazill, Brazile, Presillg, Brasi.

zon.² But that does not account for the transference of the name to such remote parts as the arctic or antarctic regions, where there is no probability that the same kind of trees flourished. "WIESER finds the name Brazil, as applied to CABRAL's Sancta Cruz, in use ever after 1504, citing as the earliest instance the "terra nova de Prisilli" of the '*Beschreibung der Meerfahrt von Lissabon nach Calacut*' of that year, published in the *Jahresberichte* of the *Kreisverein für Schwaben und Neuberg*. Augsburg, 1861, p. 160."

The earliest map on which we have seen the name is that of the 1508 edition of PTOLEMY, where "R. de Brasil" designates a river flowing into the Atlantic Ocean not far south of "Cap. Ste. Crucis," which was either the present Cape St. Roque or St. Augustine. According to KOHL the earliest date at which it can be definitely stated that the name was usual is 1511, from which time the name given this region by CABRAL gradually became obsolete. On the PTOLEMY map of 1513 the name occurs twice, but with different spelling. At twenty-three degrees of south latitude, the "rio de brazil" flows into "porto seguro"; and not far east of the Gulf of Darien, there is found an "y. do brassil." REISCH, in 1515, extends the name over the whole continent of South America, which he entitles "Paria seu Prislia." The Frankfort globe, which is supposed to have been made sometime within the succeeding five years, transfers the name to a large antarctic continent, and calls it "Brasilia Regio"; while the SCHÖNER globe varies this again by calling the antarctic continent "Brasilia inferior," and placing a "Rio de Brasil" far in the south, emptying into the Atlantic at a point south of a great stream which is evidently the Plata, but which he calls "Rio de Mezo." As in other respects we have found the anonymous official map of 1527 so good, so in this case it confines itself to the known, and entitles the north-eastern portion of the South American continent "El Brasil." Likewise on that of RIBERO, two years later, the name is found in the right place, although

² J. G. KOHL, 'Die beiden ältesten General-Karten von Amerika,' p. 145. JUSTIN WINSOR, 'Narrative and Critical History of America,' vol. viii, p. 375 u. 5, cites "Copia der Newen Zeytung auss Presillg Landt," of the xvi. century.

somewhat lengthened, in the form "Tierra del Brasil." But the name had not yet become constant; for on the very next map, that of the British Museum of about 1530, there is no name for the district now known as Brazil, but a river at thirty degrees south bears the name "Brasilia." GRYNÆUS, on his map of 1531, draws a large antarctic continent, and places on it the legend, "*Terra Australis recenter inventa, sed non dum plene cognita*," and gives this southern land the name of "Brasielie Regio." The Venetian map of 1534 has "Brasil" in the right place; while the one next in chronological order, the AGNESE map of 1536, gives us "brazill" out in the ocean, south of "pernambucho." Of even date is probably the Oxford map, which designates apparently the whole of the southern part of South America by the name "BRAZILI," extending on both sides of the "rio de la platta"; and in the interior of the northern portion of the continent is the name "brazile"; but to what it applies, can only be a matter of supposition. Three times is the name repeated on the Lyons edition of PTOLEMY of 1541: once in connection with two small islands not far west of "Anglia" [England], where the name is spelled "Brazil"; again, designating a small river of north-eastern South America, with the same spelling; and finally, not far from the Isthmus of Darien, where is located "Insula do brassil." HOMER'S map of the world, which dates from the same decade, shows a country correctly situated with the name "Brazil," and on the coast at about fifteen degrees south, is a town of "Brazill." The Nancy globe, of about the middle of the sixteenth century, calls the southern part of the continent "Bresilia Regio," and the territory usually known by the name, receives here the appellation "Papagalli teña." On the BELLERO map of 1554, "Bresilia" is confined to a comparatively small district in the north-east corner of the continent, by the undue extension of "Andaluzia nova," and the province contains a "R. del Brasil"; but a more considerable peculiarity is presented by the famous RAMUSIO map of 1556 on which the name "Brasil" is duplicated; once for the whole eastern part of South America, its

western border being the "Rio Maragnon," which flows from "Chili" due north, thus dividing the continent into two nearly equal east and west portions; and the entire continent is called "la parte, che si chiama La terra del Brasil & Peru" [the part which is called the land of Brazil and Peru]. Not satisfied with this, he gives us a second "Brasil" as a small island between "Irlanda" and the Isle of "Man" (!) Two maps of 1560 are preserved to us, one by DOLFINATTO, on which "Brasil" is a little island at about sixty degrees north, somewhat east of "Tiera de Bacalos," and the other by FURLANI, on which an island bearing the same name finds place near the sixty-fifth parallel, close to "Tierra de Laborador." Still another place was found for this poor wandering child of fancy, by ZALTERI [1566], who designates a diminutive island southeast of the Gulf of St. Lawrence by that name. ORTELIUS [1570] has the "R. de Brasil," so often encountered on the eastern coast, near the twentieth parallel south, and says also, "Brasilia a Lusitanis Ao. 1504 inuenta." LOK's map in the HAKLUYT of 1582 has "Brasil" as a small island on the first meridian, which is probably that of the Cape Verde Islands. It is about fifty degrees north, and somewhat south-west of "Hibernia"; and the edition of 1589 has the island in about the same position, while the continental territory, generally known under that name, is curiously called "Humos Brasi." The JUDÆUS map of the same year has "Brasil" somewhat east of "Nova Francia." Then we have four maps which approach the normal much more nearly, as they all bear "Brasilia" in the north-eastern part of South America, with greater or less extent; these are MYRTIUS' map of 1587 and those of HONDIUS of 1589, of PLANCIUS 1594, and of HAKLUYT's edition of 1598. To these may be added also the work of MARTINES of Messina, of 1578, with the abridged form of the name "Brasil." However, in 1598 appeared the so-called map of PORRO, whereon "Brasil" again indicates mythical islands, situated not far from and to the south-west of "Hibernia." Thus ends the sixteenth century; and with the opening of the seventeenth the name is firmly fixed as the designation of the north-eastern part of

South America. The boundaries of the country so known were however still undefined and, in fact, remained so until the early part of the present century, when in the universal revolutions that shook the whole continent and resulted in its being declared free from the further rule of Europe, the inhabitants themselves were called upon to settle their mutual borders. One thing, however, is worthy of remark; namely, that the method of spelling the name which remained the favorite throughout the sixteenth century, that is, with an *s*, has now given way to the form with *z*.

The geographical history of this word is so curious and its origin so obscure, that it might interest the philologists to examine into its origin.

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THE LEGEND OF ST. MARGARET.

III.—THE YORK MS. *xvi*, *k*, 13.*

La vie d'une virge vus voil issi conter fol. 119, ^{vo}.
Ke tuz cels ke Deu eyment deivent ben amer
E pur sa seinté mult duement loer,
Kar cil ke al bosoign la volent reclaimer
Socurus sunt par lui, n'estut pas doter.
Ore me seit en aie car de li voil parler.

De lui voil parler, ieo en ay esté requis.
Amor e seignorie a ceo fere m'ont mis,
Andous i ont overé, pur ceo m'en sui entremis.
10 Einz k'en m'entremeysse tut estoie udifs,¹
N'avoie nul entente u ieo fuse ententifs.
Comencera i a escrivere, ore m'en seit Deus amis.

Beals Sire Iesu Crist que tut le mond formas,
Par ta pie mort tes amis rechatas,

*The Manuscript which contains this version of the legend was briefly described in MOD. LANG. NOTES for December, 1888 (vol. iii, No. 8). M. PAUL MEYER has promised to publish shortly the results of a thorough investigation of all the York MSS., and his publication will doubtless include an appraisal of their literary value and a detailed account of their claims to the consideration of students of Old French. This York Version and that of the Cambridge MS. EE, vi, ii., are presumably those referred to by M. GASTON PARIS in his 'Moyen Age' § 147 (Legend of St. Margaret), where he mentions, without further description, "deux versions remarquables et anciennes en strophes d'Alexandrins monorimes." I have only altered the faulty orthography of the MS. in a few passages, some of which presented incorrect rhyme-endings. All such corrections are duly indicated.

¹ For this and other curious spellings see GODEFROY under *oisif*.

En tenebrs esteimes e tu nus en getas.
Virge fus, en virge² sanz dote t'enumbras
Donez mei Sire grace e ne me obliez pas,
Car de li voil parler ke tu forment amas.

Quant ce fu chose ke Deu le mund visita
E par sa seinte mort ses amis rechata
20 E par ses seins apostres le mund enlumina,
En la cite de Antioche une virge forma
En ki seint esperit par sa grace tant ovra f. 120, ^{ro}.
Ke ele fu virgine e martir; el cel la corona.

Solum le siecle frele asez fu de parage.
Sis pere out non Theodosie le sage,
Il fu puisant eveske de la lei paenage.
Eveske fu clamé solom le fol usage
Dont furent asoté e li fol e li sage.
30 Ceo ne fu pas merveille ke li secle ert salvage.

Trestut ert salvage einz ke le fiz Dé venist,
Ainz k'il pur nus son seint sanc expandist
E par sa duce mort ses amis ramsist.³
Issi l'avums apris e sovent nus est dit
Ke por le mortel peché dunt Adam se forfist
Par meme le peché son fiz nus tramist.
Lui amerom humblement ke ad non Ihesu Crist.

Bels Sire Ihesu Crist ke nus tuz rechatas
E de ta presence le mund elluminas,
40 Après de mortel peine piement nus en getas
Kant tu Agnum Dei pur nus a mort liveras.
Ore me done ta grace, Sire ke nus salvas,
Ke de la seinte virgine ke tu tant amas
Pusse escrire la vie, Sire ke le donas.

Quant iceste virgine de sa mere fu nee
Ses parens Margarete la unt apelee,
E par mult grant reison la unt issi clamee, f. 120, ^{vo}
Car en cel e en terre est gemme esmeree,
E pur sa grant seintee en le secle est honoree
50 Quant né fu la virge norice li unt trovee
Ke par grant amur l'ad norie e gardeee.
Tant l'ama e cheri com s'ele l'eust portee.

Assez pres d'Antioche fu la virgine norie,
Si com trovum lisant ni out ke lue e demie.
Od mult grant entente fu la virge norie,
Treske a quinze anz ilec fu Margarie.
Tant i fu la pucele ke sa mere fu finie,
De sa bone norice unc ne fu departie.

Iceste seinte virge fu mult honoree
E de grant bontez ert enluminee,
60 Mult l'avoient chere tut cil de la contree,
De mors⁴ de science del tut ert aïrnee.
Pur ceo esteit la virge de tote gent amee,
Ele esteit bele e sage e de tuz bens remebree.

² MS. *virge*.

³ The MS. has *ramstra*(?), but cf. v. 140.

⁴ Cf. v. 377.

Quant ceste damoysele out l'age de xv anz
 Ele gardout ouailles od autres as chanz.
 Mult tost après suffri mult granz hanz.
 Pur amur Ihesu Crist fut espandu sis sancz.
 Einz ke fu decolé suffri peines mult granz,
 70 En charcre fu sovent mise batue de verganz.
 En cel tens Olibrius od grant assement
 Ala vers Antioche mult felonement, f. 121, ro.
 Pur tormenter ala la crestiene gent,
 Il esteit de Rome si com trovum lisant.
 Les amis Deu ocist mult diversement,
 Les uns fit decoler les uns met a torment,
 Par divers martyre en fit vengeance
 De cels ke ne voleient son deu aorer nent.
 Ore fu issi chose q'il vint en la contree
 80 U fesoit demore la virgne remembre
 Ke Deu par sa grace avoit enluminee.
 Li fel Olibrius garde si voit la fee.
 Mult par esteit bele, la face out coloree;
 Mult la coveita, mes Deu l'en ad garde.
 Quant Margarete ot parler del torment
 Pur amur de Deu ke sueffrent crestient
 La virge Margarete se va ignement
 Pur amur Ihesu Crist a mort suffrir. . . .
 Crestiene volt estre ceo
 90 Od les martyrs vodra
 Quant out Olibrius . . .
 Il la vit mult
 Mult dure . . .
 Solom . . .
 Si . . .
 E . . .

 Quant veit Olibrius ke ne put espleiter f. 121, vo.
 Ne par sa promesse ne par messenger,
 100 Kar la seinte pucele n'ad pas le quor leger,
 E li tyrant pense com se pora venger.
 En une obscure charcre la fet trebucher.
 Ceo fesoit li felon pur la virge plesser.
 Ore l'unt esgardé li felon menestral,
 Mult forment la tormenterent e asez li font mal;
 En charcre l'unt mise en doleruse ostal.
 Pur⁶ nent le ferunt vencie n'ert par ital.
 A Deu s'est tut prise kar ne desire al.
 ad adossé le fals siecle mortal.
 110 . . . of avez com ele fu encharcree,
 . . . orrez com ele fu en osee,
 . . . com ele fu amenee,
 . . l'ad donc aresonnee
 . . . ele s'est porpensee
 . . . tensee.
 . . . tyrant
 . . . maintenant

120 (*Six lines torn away*).

⁵ A portion of folio 121 has been torn away. Indeed, the whole of this part of the Manuscript offers exceptional signs of constant perusal. ⁶ See previous note.

Seignurs, kant vus veez k'el ni ferad'cel, f. 122, ro.
 Voil k'ele seit tormenté de peine si cruel
 Ke ia la mort n'eschape pur nul home mortel.
 La virgne unt saisie ke tant ert dreiturel.

Ore unt la virge prise li felon macecrer
 Ki les crestiens soleient martirezer.
 130 Comant lur q'as entrailles ren ne li seit enter.
 Mes por ceo ne la porent de ren nule pleisser
 A Ihesu Crist fu prise ke ele ama e tint cher,
 Ke ia pur nul torment nel vodra lesser.

Ore est la bone virge cruelement demenee,
 Sa tendre char e bele unt tote decree,
 Mes ele se contint com chose ben menbree,
 En Ihesu Crist ad mise tote sa pensee.
 De mult ferm corage s'est a lui tornee
 E sun seigneur prie la virgne honoree.

140 Beals Sire Deu ke le mund ramsis,
 Des enferrals peines getas tes amis,
 Confortez mei, Sire, entre mes enemis.
 Confondez seient tuz ke peinent tes amis,
 Confortez icels ke a tei se sunt pris,
 Si lur done ta grace ke tant est poestifs.

Ore veit Olibrius la virge tormentee,
 Sa tendre char deroute e tote engravente.
 A idonc la demande si ele est purpensee:

150 Si ele voldra sa vie avoir mes tensee,
 K'ele aürt ses ydles si ert quite clamee, f. 122, vo.
 Si maintenant nel fet tost sera decolee.

Ceo dit la bone virge: ne crem pas son torment
 Car ie crei en celui k'est Deus omnipotent,
 E ki en ce secle vint morir pur sa gent.
 Neez fu d'une virgne, ceo savom verement,
 De sen venir fu fet anuciement
 Par Ysaie ke dist mult tres gentement
 Ke une virgne averoit un concivement,
 En Bethlem nestereit uns enfes finement
 160 Ke de tut sun pueple seroit rechatement.

Quant veit Olibrius ke ceo ne monte a nent,
 E ke la bone virge ne muet son talent,
 Reprendre la fet, lier estreitement.
 En charcre est mise en dolerus torment.
 La virge entere ne se esmaiot nent,
 De bon quor e verai a Deu del tut se rent.
 Ore prie Deu k'il face trestut son talent,
 Del enemi lui face alcun demostrement
 Par quei li paens tormentent la gent.

170 La doce virge prie ke lui seit demostrez
 Icel esperiz par ki sunt tormentez
 Les nostre Sire servanz que tenent crestiente.
 Dampnedeu deprie k'il ne li seit celez,
 Si ele le veit mult li sera a grez.
 Li pie Ihesu li fet ses volentez.

Ore ad la virge a Deu fete sa oreison. f. 123, ro.
 Mult tost li apert un tres hidus dragon,
 Sa grant gule abaie, abesse le menton,

- 180 Mult led semblant fesoit cil esperit felon ;
La teste leve en halt e la creste en son,
Sibleit e rechinoit, ben mostre k'est felon.
- Ore fet semblant qu'il volt la seinte manger.
Tres bien l'a avisé se prist tost a seigner,
Poir avoit mult grant, n'en devez merveiller.
Ki en chaut de ceo ? ne la pout aprimer.
Le signe de la croiz tost l'ad fet depecier,
Ne la seinte virge ne peot ren damager.
Tost creva parmi, son cors remet enter.
- 190 Uncore demostre li fel so felonie
Envers lo pucele par mult grant envaie.
Bien set li felon k'ele est a Deu amie.
Uncore se porpense, car pleins ert de atie,
De verm or li envoit tres lede compaignie
Por trobler la bele, mes ne li vaut mie,
Ke la seinte pucele del tut en Deu s'afie.
- La seinte pucele de rien ne se demente,
Par les chevoilz l'ad pris a ses pez l'acravente,
E li felon deble mult forment se demente.
Merci li criad car forment le tormente,
E la seinte virge vers Deu a tiel entente
- 200 Ke en lui ne trove diable nule fente.
- Lors s'est esmerveillé li felon forment f.123, vo.
Dunt tel vertu li soit venue en present,
Car ben set ke ele est de paene gent,
E tut sun lignage conust vereiment.
Tuz creient en Satan, il est lur fundement,
Pur voir itel est l'entente de paene gent,
- Ore le coniure la virge Margarie
K'il li recoinst son mester e sa vie.
- 210 E cil li recontre, ne li pout celer mie,
E co dist li felun ke tut plein fu d'envie
De orgoil de traison de tote felonie
E il de luxurie e il de coveitie,
E Sathan le veil ad sur lui seignorie.
- Cel Sathan sur vus fu iadis honorez,
El ciel fu iadis Lucifer apelez,
Par sun grant orgoil fu en enfer posez.
Ceo fu reison, trop fu desmesurez
Kant encontre Deu volt aver poestee.
- 220 Trebucher le fist e son orgoil danter.
Si plus de mes overes vols saver le mester,
Tote m'entente met pur les bons enginner.
Ihesu le fiz Marie le fi ieo crucifier,
E tuz ses apostres fis ieo martirizer,
Crestiens ai fet mult plusurs renoier,
E ki ce ne fet ieo le fai par el pleisser,
Car plusurs par luxurie sai tre ben enginer, f.124, r.
E par tricherie e par falseté lacier,
Mcs envers les virges ne me pus ieo drecier.
- 230 Quant oit la virge le mester al felon,
A Deu fist sa priere e sa oreison :

- Bcals Sirc Ihesu Crist ke fesis raancon,
E pur vostre puple sostenis passion,
Ceo te requier, bel Sire, pur ta beneicon,
Ke toille poesté a cel culvert felon,
Ke nul de tes feals n'eit meis a bandon.
Enfernales peines li seient mansion.
Li plus Ihesu Crist entendi sa oreison
Ke fesoit la virge pur pleisir le dragon.
- 240 Terre s'entreoverit si absorbit le gluton.
La iert tuz jurs mes en peines a foison.

Après est la virge devant le prince menec,
E il lui demande s'ele est porpensee :
Si onkore vorra sa vie avoir tensee
E amer ses ydles, si ert quite clamee,
E apres i fera richement en haltce,
A moiller la prendra, mult serra honoree.

- Ceo dist la bone virge ia ylle n'aorra,
N'en nule fauseté sa entente ne mettra,
- 250 A Deu s'est prise ke tut le mund forma,
A lui s'est⁷ prise, e a lui se tendra f.124, vo.
E ia son bon corage de li ne partira
Qui les sens amis par sa mort rechata.
Mort, ce dit, pur altre volenters suffera.
Olibrius se⁸ coruce com home desvez.
Ses sergans apele com il fust forsenez.
Des branduns ardanx, fet il, tost m'aportez,
Si la me graillez tost entur les costez,
E quant nos deus blame forment la tormentez.

- 260 Forment est tormenté la virgine Margarie.
Tot ad a dampnement⁹ donee sa vie.
En le seint esperit trestut s'en afie,
Tre ben l'ad conforté, en ses peines la guie,
Ne torment ne dul ne la dehaitent mie.
De doel se murt li tyran e de forsenerie.

Quant veit Olibrius qu'el feu ne put morir,
E ke de sa creance ne voldra flechir,
Une grant cuve d'ewe li fet tost emplir.
Ceo croit le felun ke iloc pusse morir.

- 270 A ses sergans la fet en après saisir.
- Il unt pris la virge, mult ferm la unt liee,
E puis¹⁰ dedenz la cuve la unt trebuchee
Le chef avant, mes onke de ren ne s'est esmaee.
E li felon sergant ke l'unt dedenz lancee
Tre ben la quiderent la einz n'ee. f. 125, ro.

Ore est en cel ewe la virge bonuree.
Sun seignur deprie com chose remembre,
Cum cele que tut a Deu s'en est torneé :
O duz Ihesu Crist ki oncore m'as tensee,
E del felun tyran m'as treske a u garde,

280 Ore me gardez, a tei me sui donee,
Rompe ces¹¹ liens dunt sui¹² envoluee.

7 MS. cest 8 MS. ce 9 Dampnement ? 10 MS.
pus 11 MS. ses 12 MS. su

- Beals Sire Ihesu Crist par ki est governez
Trestut le mund enter e reinz c rechatez,
E li seint baptesme dunt sunt regenerer
Li bon crestien ki a tei sunt donez,
En lu de bapteme cest torment me grantez
Ore ad sa oreisun la virge issi finie.
Mult pert ben k'el est a Ihesu Crist amie.
290 Les liens li copent, plus ne la tenent mie.
N'en fu n'en ewe n'out en lui nule blemie,
Ne nule peine ke soit a son oes vastie
De ces menestrels ke tuz l'unt envaie.
De cel ewe ist la virge Margarie,
Tost est regeneré par seinte baptizerie,
E co n'est pas merveille ke seint esperit la guie.
Ore est delivree la virge a grant honur.
Graces en rent a Deu ke del mund est seignor
Ki l'ad de cele peine geté par sa docor.
300 Uncore fist Deu pur lui miracle greignor, f.125,vo.
Kar uns columb ki ert plus blanc ke nul flur
A lui s'en vint volant del haut sege maior,
E de une corone d'or par mult grant amor
La virge a coroné de par Deu sun seignor.
Ore est la bone virge si fetement coronee,
E devant la gent l'ad Deu mult honoree,
E par ces 13 miracles est 14 mult de gent salvee,
Plus de cinc millers d'environ la contree.
E par ces 15 miracles en fu mult confortee
310 La seinte pucele ke de Deu cst amee.
Plus de cinc mil homes a Deu se sunt tornez 16
Par ices 16 miracles ke ci sunt recontez,
Qui en Armenie trestut en sunt menez
Par le comand Olibrius le tyrant forsenez.
Mult hastivement trestut sunt decolez
Einz en un bel champ ki Limech est clamez.
Enz en le ciel se sunt li martir coronez.
Uncore en i out un miracle mult gent,
Car une voix del cel venoit apertement,
320 Ki a la pucele parla mult gentement,
De par Deu li mustra bel anonciement.
Pur voir li dist ke la curt del cel li atent,
E heité seit ne s'enmaie de nient,
Kar ceste peine tost en prendra finement.
Ore lerum ici des miracles ester,
E la dreite matyre en vodrai 17 reconter,
Ke li fel Olibrius la virge fist mener f.126,ro.
Hors de Antioche u la fist decoler.
Il en ad apelé Malcun un bachiler
330 Dist lui hastivement: va la decoler.
Kar ices miracles ne pout plus endurcr.
Ore est la pucele hors d'el broc amenee,
Mult bel semblant fist de ren ne s'est troublee,
A Deu de quor verai s'en est tut comandeé,
13 MS. ses. 14 MS. est sunt. 15 MS. torneez.
16 MS. icoe. 17 MS. Vodra.

- Sun seignor deprie cum chose bien menbree,
Del seint esperit ert tute enluminee.
Grant don requist de Deu einz k'ele seit decolee.
Hors de Antioche la fet mener le felon
En liu u li dampnez souffrirent passion.
340 Einz ke seit decolé fet mult grant oreison.
De maintenant e ben la vus reconteron,
Ben est ke seit conté, mult est de grant renom,
Kar vers Deu nostre Sire nus conquist grant don
Si nus la seinte virge de bon quor prium.
Ore ad la pucele comencé sa priere
Ki les bosoignus deivent aver mult chere,
Socorez en sunt ke la volent requere.
Lors s'est agenulé, a Deu leve sa chere,
Al duz Ihesu fet apres sa priere.
350 Beals Sire Ihesu ke tot le mund formas,
E ki tes amis par ta mort rechatas,
Graces te renc, Sire, ke mun 18 cors deliveras
De Olibre le felon e de ses satrapas.
Gardee fu e tensee ne me put nuire 19 pas. f.126,vo.
A glorie de martyre, beals Sire, me meras.
Ore te requier, beu Sire, ke formas tut le mund
Ke tuz ceus ke memorie de ma pcine frunt,
U escriverunt ma vie, u de quor la lirunt,
E pur la tue amor de moi memorie funt,
360 Corone de glorie el ciel eient la munt.
Ia oveke cels n'augent ke tei coronterunt.
Encore te requier ki grant bosoign avera,
E moi en ta merci, beals Sire, apelera,
La tue seinte grace ki meint home salvé a
Ne lui seit denéé kant mester en avera.
Encore te requier, Sire, pur la tue docor,
Ke ki onkes eglise fet por la moie amor,
E en la toue merci mettrunt par amor
Ornement u lumere de dreiturel labor,
370 Ceo k'il requerent, Sire, por ta valor
Otriez lur, Sire, por la moie amor,
E le seint esperit lur seit meinteneor.
Encore te requier, Sire, por les tues valors
Ke femes ke d'enfanz unt peines e dolurs,
E moi apelerunt pur avoir 20 socurs,
Trespassez les, Sire, de peines e poirs,
Lcs enfanz eient vifs e soient de bon mors,
Sanz mahin de lur membres vivent tuz lur iurs.
Quant out la duce virge ices dous demandez f.127, ro.
380 Por universe monde s'en est li eyr troublez,
Toneyre fet mult grant, ceo vus di por veritez,
Un colum vers la virge del cel est avallez,
Plus en est floriz ke argent esmerez,
Paroles li porte ke mult li sunt a grez.
Ceo li dist li colunz k'ele est benuree:
18 MS. mult. 19 MS. nuire. 20 8 MS. avor.

- Kar al fiz al virgne es ui esposee.
 E ta alme en paradis hui serat aloee,
 Od les virges martirs hui seras a osee,
 Des choses k'as requis ne t'iert nule voiee,
- 390 Dunc se leve la virge de terre en estant,
 Malcon commande ke ore vienge avant,
 E ke il en face tut dementenant
 Ceo ke li comanda Olibrius le tyrant,
 De ceo ke fere deit ne voit pas demorant.
 Malcus²¹ mult sospire, n'ose pas ferir,
 Son quor li dist vereiment ke tost l'estut morir,
 Ainz se tret arere,, avant ne voit venir,
 Il o'' le toneyre e vit le cel overir.²²
 Mult par ad peor, il ne l'ose envair.
- 400 Ceo li dit la pucele s'il ne fet le comant
 K'en chargé li ad Olibrius li tyrant,
 Od lui ne partirad ne petit ne grant.
 Quant ceo o'y Malcus mult se vet dementant,
 Li quor dedenz le ventre lui vet renuiant, f.127, v^o.
 A quel peine ke ce²³ seit en vient²⁴ Malcus avant
 Malcus tret l'espeie mult pourousement,
 De ceo ke ilec vint mult forement se repent,
 A Deu crie merci e a la virgne ensemment.
 Ke ja por sa mort ne voit a dampnement.
- 410 De ceo k'il la fert est plurus e dolent,
 Mes Deu vult ke fet seit e la virge ensemment.
 Ore ad icel dolent iloc trete l'espee,
 La glorse virge mult ad tost decolee.
 En semblant de columb est l'alme volee,
 Tost ignelment en ciel est alee,
 Les angles del ciel la unt od els portee.
 Malcus chet mort a terre, l'alme s'en est alee.
 La vie de la virge est issi terminee.
 En paradis l'a Deu oveke sei posee.
- 420 Donc vint un crestien, Theophilus par non,
 Ke tut ad esgardé la seinte passion
 Ke suffri Margarete od grant devocion.
 Le cors prent de la virge si com lisant trovom
 En la cite d'Antioche en un mausiolum
 En la maison Seinte Clethe la mist, ben le savom.
 Iceo fist le prodom par grant devocion.
 Icist Theophilus mult par fu humeins,
 Car tant com fu en charcre tut dis li fu parteins,
 De ceo k'ele suffri esteit cist mult greins.
- 430 La vie nus recont e escrit de ses meins f.128, r^o.
 Se nus de cest martir le ior saver volum,
 Le trezime de Atist, se com nus lisum,
 La virge Margarete soffri passion
 Soz Olibre de Rome le prince felon
 En la cite d'Antioche, pur voir le savom.
 Ore nus seit en aie, grant bosoign en avom,
 Ke Deu nus face merci quant devant li vendom.

FREDERIC SPENCER.

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²¹ The initial *M* is wanting in the MS. ²² The MS. reads *de le cel overir*. ²³ MS. *se*. ²⁴ MS. *venit*.

TWO
 OLD ENGLISH MYSTERY PLAYS ON
 THE SUBJECT OF ABRAHAM'S
 SACRIFICE.

Among all the subjects treated in Old English Mystery Plays that of "Abraham and Isaac" appears to have been specially popular—a fact easily accounted for by the dramatic and pathetic elements found even in the short, simple, yet touching narrative of the Bible (Gen. xxii, 1-14).

So far as our present knowledge extends, no less than six different plays, treating this subject, are extant. One is found in each of the four great collections of Mystery Plays (York x, Towneley iv, Coventry v, Chester iv); another exists as the only remnant of the Dublin collection,¹ and a sixth was edited some years ago by Miss TOULMIN SMITH from a private MS. of the fifteenth century, called the Brome MS.² For the sake of brevity the six plays in question will be cited by the initials of their respective names, Y, T, Co, Ch, D, and B.

As I have shown in my dissertation on "Die Altenglischen Kollektivmysterien,"³ the four plays Y, T, Co, and Ch are entirely independent of each other, the few similarities they show being easily explained by the biblical account, on which each of them is based. According to Miss TOULMIN SMITH, this relation of mutual independence appears to be undisturbed, even if the two remaining plays B and D are included in the investigation. For she says (*Anglia* vii, p. 317): "Five English plays on the subject of Abraham's Sacrifice are known, the Brome MS. gives a sixth, and no two are alike." Further on, when speaking of Ch, is added: "The poet has made much of the strong family affections; the dallying with the kerchief about the lad's head, the taking off his clothes to avoid shedding blood on them, show the father's grief and hesitation. In this part are several resemblances to the Brome MS., to which the Chester version is the nearest; cf. the following lines with lines 291-314 of Brome." Ch, vol. i, p. 72, 10-73, 8, is then quoted.

¹ Printed in 'Five Miracle Plays, or Scriptural Dramas,' privately printed under the care of J. P. COLLIER, London, 1836.

² *Anglia*, vol. vii, p. 316 ff.

³ *Anglia*, vol. xi, p. 219 ff.

I thought it necessary, however, to attempt an exact comparison of the five plays to which I had access. Unfortunately I could not secure a copy of D, as only twenty-five copies of it have been printed privately. But I am convinced that this play is entirely independent of all the others; for the short argument Miss TOULMIN SMITH gives of it, proves that even the general development of the action varies considerably from that of all the rest. In my dissertation I had compared, as stated above, the four plays Y, T, Co and Ch with each other, without discovering any resemblances; I had, consequently, in order to make the investigation complete, only to compare B with each of these four. I then found that, except Ch and B, there are indeed no other two plays bearing traces of mutual influence, but that, on the other hand, the relation between Ch and B is of quite a different character from what Miss TOULMIN SMITH supposed it to be.

In the first parts, *i. e.* up to the point where Isaac declares his readiness to accompany his father to the place of sacrifice (Ch, p. 66,₅ and B, l. 114), both versions are without any striking resemblance. Likewise their final parts

are entirely different, at least from the moment when the angel appears to release Abraham from the Lord's commandment (Ch, 73,₂₀ and B, l. 314). The middle parts, however, extending over about two hundred lines in each version, and containing the principal scene between father and son, are alike, and that not only in their general features but in their verbal expression. And yet, even in these parts, we have to do with a far more complicated case than a mere transferring from one MS. to the other. The fact alone that Ch and B are composed in entirely different stanzas with different requirements for rimes, points to the impossibility of such a relation. To facilitate the comparison, we shall print both versions, in their agreeing parts (B, l. 114-314 and Ch, p. 66,₅-73,₂₀), in opposite columns. This form of presentation is made desirable by the difference in versification; the similar verses are often found separated by some lines which remain without a parallel in the other version. We shall give the part of B complete and in its natural order, and arrange Ch in such a way as to have the parallels as nearly opposite to each other as possible, without seriously disturbing the sense.

BROME.

114. A! ysaac, my owyn son soo dere,
Godes blyssyng I gyffe the and myn.
Hold thys fagot up on þi bake,
And her my selffe fyer schall bryng.
- Fader all thys her wyll I packe,
I am full fayn to do gowr bedyng.
120. A! lord of heuyn, my handes I wryng,
Thys chyldes wordes all to-wond my harte.
Now ysaac, son, goo we owr wey
On to gon mownte, with all owr mayn.
Go we my dere fader as fast as I may,
125. To folow gow I am full fayn,
All thow I be slendyr.
A! lord! my hart brekyth on tweyn,
Thys chyldes wordes, they be so tender.
A! ysaac, son, a-non ley yt down,
130. No lenger up on þi backe yt bere,
For I must make redy bon
To honowr my lord as I schuld.

CHESTER.

- 66,₅ O Isaake, my darlinge deare,
My blessinge now I geve thee heare,
Take up this faggote with good cheere,
And one thy backe it bringe
And fier with us I will take.
- 66,₁₀ Your byddinge I will not forsake;
Father, I will never slake
To fulfill your byddinge.
- Nowe, Isaake sonne, goe we our waie
To yender mounte, yf that we maye.
- 66,₁₅ My deare father, I will assaye
To followe you full fayne.
- Ho, my harte will breake in three,
To heare thy wordes I have pittye;
66,₂₁ Laye downe thy faggote, my owne sonne
deare.
- 66,₁₉ As thou wylte, Lord, so must yt be,
To thee I wilbe bayne.

BROME.

- Loo! my dere fader, wer yt ys,
To cher *gow* all-wey I draw me ner.
135. But fader, I mervell sore of thys,
Wy *pat* *ge* make thys heuy chere?
And also, fader, euer more dred I,
Wer ys *gowr* qweke best that *ge* schuld
kyll?
- Both fyer and wood we haue redy,
140. But queke best haue we non on *his* hyll.
A qwyke best, I wot wyll, must be ded,
gowr sacryfye for to make.
Dred the nowyth, my chyld, I the red,
Owr lord wyll send me on to thys sted,
145. Summ maner a best for to take,
Throw hys swet sond.
ga! fader, but my hart begynnnyth to
quake,
To se *pat* scharpe sword in *gowr* hond.
Wy bere *ge* *gowr* sword drawyn soo?
150. Off *gowre* conwnauns (sic) I haue mych
wonder.
A! fader of heuyn, so I am woo!
Thys chyld her brekys my harte on too.
Tell me, my dere fader, or that *ge* ses,
Ber *ge* *gowr* sword draw for me?
155. A! ysaac, swet son, pes! pes!
For i-wys thow breke my harte on thre.
Now trewly sum-wat, fader, *ge* thynke,
That *ge* morne thus more and more.
A! lord of heuyn, thy grace let synke,
160. For my hart was neuer halffe so sore.
I preye *gow*, fader, *pat* *ge* wyll let me
pat wyt,
Wyther schall I haue ony harme or noo?
I-wys, swet son, I may not tell the *gyt*,
My hart ys now soo full of woo.
165. Dere fader, I prey *gow*, hydygth not for
me,
But sum of *gowr* thowt *pat* *ge* tell me.
A! ysaac, ysaac! I must kyll the.
Kyll me fader, a-lasse! wat haue I done?
Yff I haue trespassyd a-gens *gow* owt,
170. With a *gard* *ge* may make me full myld;
And with *gowr* scharp sword kyll me
nogth,
For i-wys, fader, I am but a chyld.
I am full sory, son, thy blood for to spyll,
But trully, my chyld, I may not chese.
175. Now I wold to god my moder were her
on ys hyll,

CHESTER.

- 67,¹ Al readye, father, loe yt heare.
- But whye make you sucke heavye cheare?
Are you anye thinge adreade?
Father, yf yt be your will,
- 67,⁵ Wher is the beaste that we shall kill?
Therof, sonne, is non upon this hill,
That I see here in steade.
- 67,¹² Dreede thee not, my childe, I reade;
Our Lorde will sende of his godheade
Some manner of beaste into this feilde,
Either tame or wilde.
- 67,⁸ Father, I am full sore afreade
- To see you beare that drawne sorde:
68,¹ And beares yt naked in this place,
Theirow I have greate wounder.
- 67,¹⁸ Ah! deare God! that me is woe!
Thou breakes my harte in sunder.
Father, tell me of this case
Why you your sorde drawne hase.
- 68,³ Isaake, sonne, I thee praie,
Thou breakes my harte in twaie.
- 67,¹⁶ Father, tell me or I goe
- Wheither I shalbe harmede or noe.
- 68,⁵ I praye you, father, leane nothinge from
me,
But tell me what you thinke.
Ah! Isaake, Isaake, I muste thee kille!
- 68,¹¹ Yf I have treasspasede in anye degree,
With a yarde you maye beate me;
Put up your sorde, yf your wil be,
- For I am but a childe.
O, my deare sonne, I am sorye
To doe to thee this greate anoye.
- 68,¹⁹ Woulde God my mother was here with
me!

BROME.

- Sche woold knele for me on both hyr
kneys
To save my lyffe.
And sythyn that my moder ys not here,
I prey gow, fader, schonge gowr chere,
180. And kyll me not with gowyr knyffe.
For-sothe, son, but gyf I the kyll,
I schuld greve god rygth sore, I drede,
Yt ys hys commawment and also hys wyll
That I schuld do thys same dede.
185. He commawdyd me, son, for serteyn,
To make my sacryfyce with thy blood.
- And ys yt goddes wyll that I schuld be
slayn?
ga, truly, ysaac, my son soo good,
And ther-for my handes I wryng.
190. Now fader, agens my lordes wyll,
I wyll neuer groche, lowd nor styll;
He mygth a sent me a better desteny
Yf yt had a be hys plecter.
For sothe, son, but yf y ded þis dede,
195. Grevosly dysplessyd owr lord wyll be.
Nay, nay, fader, god for-bede
That euer ge schuld greve hym for me.
ge haue other chyldryn, on or too,
- The wyche ye schuld love wyll be kynd;
200. I prey gow, fader, make ge no woo,
For be I onys ded and fro gow goo,
I schall be sone owt of gowr mynd,
Ther-for doo owr lordes byddyng,
And wan I am ded than prey for me:
205. But, good fader, tell ge my moder no
thyng
Say þat I am in a-nother cuntre dwellyng.
A! ysaac, ysaac, blessyd mot thou be!
- My hart be-gynnys stronly to rysse,
To see the blood off thy blyssyd body.
210. Fadyr, syn yt may be no other wysse,
Let yt passe ouer as wyll as I.
But, fader, or I goo on to my deth,
I prey gow blysse me with gowr hand.
Now ysaac, with all my breth,
215. My blyssyng I geve þe vpon thys lond,
And godes also ther to, i-wys.
Ysaac! ysaac, sone vp thou stond,
Thy fayer swete mowthe that I may kys,
Now, for wyll, my owyne fader so fyn.

CHESTER.

- Shee woulde kneele downe upon her
knee,
68,22 For to save my liffe.
- 69,1 O! comelye creator, but I thee kille,
I greve my God, and that full ylle;
I maye not worke againste his will,
- 69,6 God hath commaunded me to daye
Sacrifice, this is no naye,
To make yt of thy bodye.
Is yt Godes will I shalbe slayne?
- Yea, sonne, it is not for to leane;
69,23 For sorowe I maie my handes wringe,
- 69,13 But that I doe this dilfull deede,
My Lorde will not quite me in my nede.
Marye, fader, God forbydde,
But you doe your offeringe!
Father, at whom your sonnes you shall
fynde,
That you moste love by course of kinde:
- Be I ouste out of your mynde,
69,21 But yeat you muste do Godes byddinge.
- Father, tell my mother for no thinge.
- 69,25 Ho! Isaake, Isaake, blessed muste thou
be!
- 70,2 The blood of thy body so freey
I am full lothe to sheede.
Father, seinge you muste nedes doe soe,
Let it passe lightlie, and over goe;
Kneelinge on my kneeyes towe,
Your blessinge on me spreade.

BROME.

220. And grete wyll my moder in erthe.
 But I prey *ȝow* fader to hyd my eyne,
 That I se not þe stroke of *ȝowr* scharpe
 sword,
 That my fleysse schall defyle.
 Sone, thy wordes make me to wepe full
 sore,
 225. Now my dere son ysaac, speke no more.
 A! my owyne dere fader, were fore?
 We schall speke to-gedyr her but a wylle.
 And sythyn that I must nedysse be ded,
ȝyt my dere fader, to *ȝow* I prey,
 230. Smythe but feve strokes at my hed,
 And make an end as sone as *ȝe* may,
 And tery not to longe.
 Thy meke wordes, chyld, make me afray-
 ed,
 So, welaway! may be my songe,
 235. Excepe alonly godes wyll.
 A! ysaac, my owyn swete chyld!
ȝyt kysse me a-ȝen vp-on thys hyll!
 In all thys world ys non soo myld.
 Now, truly Fader, all thys teryng
 240. Yt doth my hart but harme.
 I prey *ȝow*, fader, make an enddyng.
 Cum vp, swet son, on to my arme,

 I must bynd thy handes too,

 All thow thow be neuer soo myld.
 245. A! mercy, fader, wy schuld ye do soo?
 That thow schuldyst not let me, my
 chyld.
 Nay, i-wysse, fader, I wyll not let *ȝow*,
 Do on for me *ȝowr* wyll,
 And on the purpos that *ȝe* haue set *ȝow*,

 250. For godes love kepe yt forthe styll.
 I am full sory thys day to dey,
 But *ȝyt* I kepe not my god to greve,
 Do on *ȝowr* lyst for me hardly,
 My fayer swete fader, I *ȝeffe* *ȝow* leve.
 255. But, fader, I prey *ȝow* euer more,
 Tell *ȝe* my moder no dell.
 Yffe sche wostyt sche wold wepe full sore,
 For i-wysse, fader, sche lovyt me full
 wylle;
 Goddes blyssyng mot sche haue!
 260. Now for-wyll, my moder so swete,
 We too be leke no mor to mete.

CHESTER.

- Father, I praye you hyde my eyne,
 That I see not the sorde so keyne;

 Your strocke, father, woulde I not see,
 70,13 Thy wordes makes my harte full sore.

 70,12 My deare sonne Isaake, speake no more,
 70,14 O deare father, wherefore! wherefore!

 Seinge I muste nedes be dead,
 Of on thinge I will you praie,
 70,19 When you smyte of my heade.
 70,18 As fewe strockes you well maie,

 70,20 Thy meeknes, childe, makes me affraye,

 My songe maye be wayle-a-waie.

 70,24 Nowe, trewlye, father, this talkinge
 Doth but make longe taryeing.
 I praye you, come and make endinge,
 71,4 Come heither, my childe, thou arte soe
 sweete,
 Thou muste be bounde both hande and
 foote.

 71,13 For south, father, I will not let you,
 71,8 But doe with me then as you will,
 71,12 Upon the propose that you have sette
 you,

 71,6 Father, we must no more mete,

BROME.

- A! ysaac, ysaac! son, þou makyst me to
gret,
And with thy wordes thow dystempurst
me.
I-wysse, swete fader, I am sory to greve
gow,
265. I cry gow mercy of that I haue donne,
And of all trespasse that euer I ded meue
gow,
Now, dere fader, for-gyffe me þat I haue
donne.
God of heuyn be with me.
A! dere chyld, lefe of thy monys,
270. In all thy lyffe thow grevyd me neuer
onys.
Now blyssyd be thow, body and bonys,
That euer thow were bred and born.
Thow hast be to me, chyld, full good.
But i-wysse, chyld, thow I morne neuer
so fast,
275. gyt must I nedes here at the last
In thys place sched all thy blood.
Ther-for, my dere son, here schall þou
lye,
On-to my warke I must me stede,
I-wysse I had as leue my selfe to dey,
280. Yff god wyll be plecyd wyth my dede,
And myn owyn body for to offer.
A! mercy, fader, morne ge no more,
gowr wepyng make my hart sore,
As my owyn deth that I schall suffer.
285. gowr kerche fader a-bowt my eyn ge
wynd.
So I schall, my swetest chyld in erthe.
Now gyt, good fader, haue thys in mynd,
And smyth me not oftn with gowr scharp
sword,
But hastely that yt be sped.
290. Now fore wyll, my chyld, so full of grace.
A! Fader, fader, torne downward my
face,
For of gowr scharpe sword I am euer a
dred.
To don thys dede I am full sory,
But lord thyn hest I wyll not with stond.
295. A! Fader of heuyn! to the I crye,
Lord, reseuye me in thy hand.
Loo! now ys the tyme cum certeyn,
That my sword in hys necke schall synke.
A! lord, my hart reysyth ther ageyn,

CHESTER.

- 71,20 But, father, I crye you mercye,
For all that ever I have trespassed to
thee,
Forgeven, father, that it maye be.

71,24 My deare sonne, let be thy mones!
My childe, thou greues me ever ones;

Blessed be thou bodye and bones,

72,1 Nowe, my deere sonne, here shalt thou
lye,
Unto my worke nowe muste I hie;
I hade as leewe my selfe to die,

72,6 Aboute my head a carschaffe bynde,

And let me lightlie out of your mynde,

And sone that I were speede
Fare well, my sweete sonne of grace!
I praye you, father, torne downe my face

72,12 For I am full sore adreade.

To doe this deed I am sorye.

Yea, Lorde, to thee I call and crye,

BROME.

300. I may not fyndygh in my harte to smygh;
My hart wyll not now ther too,
gyt fayn I woold warke my lordes wyll.
But thys gowng Innosent lygh so styll,
I may not fyndygh in my hart hym to
kyll.
305. O! Fader of heuyn! what schall I doo?
A! mercy, fader, wy tery ge so,
And let me ley thus longe on this hethe?
Now I wold to god the stroke were doo,
Fader, I prey gow hartely, schorte me of
my woo,
310. And let me not loke thus after my degth.
Now hart, wy wolddyst not thow breke
on thre?
gyt schall þu not make me to my god
on-myld.
I wyll no lenger let for the,
For that my god a grevyd wold be,
315. Now hoold tha stroke, my owyn dere
chyld.

CHESTER,

- 72,17 Lorde, I woulde fayne worke thy will,
This yonge innocente that lieth so still
Full loth were me hym to kille,
- 73,9 A! mercye, father, why tarye you soe?

Smyte of my head and let me goe.
I praye ryde me of my woe,
- 72,5 Harte, yf thou wouldeste borste in three,

Thou shalte never master me.

I will no longer let for thee,
My God, I maye not grieve.

Even the most cursory examination of the two texts proves absolutely that, in some way or other, we must suppose the closest connection in the origin of the two plays, Ch and B. This result, however, immediately opens questions: Which of the two versions is original? or, has a third version been the common source for both? Let us try to get as near as possible to a satisfactory answer of these questions. When I first endeavored to account for the literal and continuous resemblance between the two versions, in connection with the odd and inexact way in which these corresponding lines are dispersed, I felt much inclined to assume a common prototype in the form of an original French play from which B, as well Ch, had been translated independently. Such a solution of the problem seemed particularly plausible, for it is well known that the Chester collection in general contains traces of having been influenced in its origin by French mysteries¹, and the editor of this collection, THOMAS WRIGHT, in referring to the play on Abraham's Sacrifice makes the particular observation that "There are some points of resemblance between the

Chester play and the corresponding portion of the French 'Mystère du Viel Testament.' "

A more careful examination of the play alluded to ("Mystère du Viel Testament" ii, pp. 1-79) showed, however, that it bears no special resemblance either to Ch or to B, and that it certainly has not been the model for either of them. Moreover, it can be shown that the supposition, however plausible at first sight, of any common French source, is impossible. The most striking feature in the resemblance between Ch and B is this, that almost all the rimes of one version are also used in the corresponding lines of the other. The repetition and arrangement of these rimes, and often even of the words which bear them, are different, but the agreement in rimes remains. Let us, for example, compare B, ll. 114-142 with the corresponding part of Ch. In the former portion there are sixteen, in the latter only nine different rimes, but no less than eight out of the nine rimes in Ch are also found in B. If we now suppose a common French original from which both plays were drawn independently, this coincidence of rimes could only be understood if they represented those of the French original, preserved to a large extent

1. *Anglia*, vol. xi, p. 223 ff.

by the two translators. Those eight equal rimes are, however, of decidedly Anglo-Saxon character and could never have been taken from a French original. Since the same argument holds for the whole extent of the parts paralleled, we must abandon, once for all, the idea of a French or, of course, of any other foreign play, being the common original of Ch and B.

There is no ground whatever for supposing that a third *English* version, independent of both Ch and B, might have been the original of the two plays. Such a theory would only make the problem more complicated, without contributing any thing to its final solution.

One of the two plays themselves must therefore have been the original of the other. Let us first examine the possibility of Ch being the original of B.

Ch, as indeed the whole collection of which it forms part, is composed in a stanza the rimes of which are arranged *a a a b c c c b*, whilst B is written partly in stanzas riming *a b a a b*, partly in four-lined stanzas with alternate rime. Both these metres in B are disfigured and corrupted, it is true, but yet it is perfectly certain that neither of them was ever meant to represent the stanza used in Ch. How shall we then explain this change in the versification? B was a single play and did not belong to any cycle; its author, consequently, when basing it so closely on Ch, would have ~~have~~ had no obvious reason at all to choose a different stanza. This consideration alone, seems to me to speak against the possibility of B being derived from Ch.

If, on the other hand, we suppose B to have been the original of Ch, the dates of the two plays seem to interfere. The editor of the Chester collection puts its origin toward the close of the fourteenth century, and I myself have, in my dissertation, given reasons why the original conception of the cycle is probably older yet, and belongs to the beginning of that century. The MS. of B, however, is only from the latter half of the fifteenth century. But this is the date of the MS., and not of the play itself, and Miss TOULMIN SMITH, when speaking of the versification in B, already remarked: "There are also many lines

which seem to be formless as regards metre, rime, or stanza. Judging by the analogy of other plays of the kind, it is probable that this also was originally composed with much care for its poetical form, but has become partially corrupt through oral repetition and the errors of copyists."

This judgment seems indeed to be just. Everything in the play—above all, its corrupt metrical form, the change between different stanzas, the appearance of the "Doctor" at the end, as well as its style in general, simple, natural and yet penetrated by deep feeling—all this points clearly to a much older conception from which its present form has been derived by copying over and over again, a process which we must suppose to have taken place with every mediæval play. The MSS. of the Chester collection, for example, all date from about 1600, whilst the cycle originated about two or three hundred years earlier.

Thus nothing prevents us from presuming that the original version of B was composed early enough to have served as a model, either in the first conception of the Chester collection (beginning of the fourteenth century) or later, in the thorough revision which the cycle underwent about the year 1400.

Under such conditions, even the different versification of the two versions is easily explained. For in whatever stanza B may have been originally written, the author of Ch had necessarily to change it, when he wished to incorporate the play into a collection composed throughout in one and the same metrical form.

Why the writer of Ch imitated only the middle portion of B (114-314), we can not, with any certainty, know. But we wish to suggest: first, the consideration that just those two hundred lines are possibly the most important and finest part of the whole of B; and, secondly, the possibility that the original form of B contained a much shorter, or more insignificant, or at least a different, beginning and end from that of the present version.

To sum up this discussion we may state the relation between the two plays Ch and B as follows:—

The play on Abraham's Sacrifice in the

Brome MS. is the corrupt form of an older version, not necessarily earlier than the beginning of the fourteenth century. This latter has been used, in its chief portion (lines 114-314) as the model for the corresponding part of the fourth play in the Chester collection. The writer of the Chester play followed his model as exactly and literally as was possible with the stanza used by him for the sake of conformity with the rest of the cycle. Those parts of B which precede line 114, or follow line 314, show no extraordinary points of resemblance with the corresponding portions of Ch.

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APPLICATION OF THE PHONETIC
SYSTEM OF THE AMERICAN DI-
ALECT SOCIETY TO PENN-
SYLVANIA GERMAN.

Part I of *Dialect Notes* brings us in finished form the phonetic system of the American Dialect Society. It is the purpose of this article to test that system by applying it to the phonology of a specific dialect—Pennsylvania German—and thus offer some comments on the system and its further development.

In his 'Pennsylvania German Dialect' (Part I, p. 23) the writer of the present article

gave a phonological table representing the P. G. sounds and their corresponding English equivalents and at the same time enclosing in parenthesis the corresponding sounds of WINTELER's system as re-presented by SIEVERS ('Phonetik,' 3. Aufl., p. 82). The marks indicating long vowels were retained as used by WINTELER, in order to make clear the decidedly long quantity of the P. G. vowels in question. As intimated in 'Penn. Germ. Dialect,' page 22, the author refrained from elaborating an involved system of notation, because he hoped later to conform his temporary system to the orthography which should be adopted by the American Dialect Society and the Phonetic Section of the Modern Language Association of America. It was then expected that a system would be worked out which could be employed by all dialectologists—in the American field, at least. Inasmuch, however, as the system published in *Dialect Notes* gives only English examples as illustrations of the symbols used, and makes no attempt at a phonetic description of the sounds, it may not be out of place here to present the P. G. sounds in the previously adopted orthography and give the corresponding symbols of the system of the A. D. S., accompanied by the phonetic description in Mr. BELL's nomenclature.

P. G.	BELL.	A. D. S.
ɐ	low-back-wide-round	o
ɸ	low-back-narrow-round	ɔ
æ	mid-mixed-wide	ae
æ̃	low-back-wide	a?
ẽ(ɪ)		between e and ae
e	mid-front-wide	e
ē	mid-front-narrow	ê
ə	mid-mixed (between narrow and wide)	ə
i	high-front-wide	i
ī	high-front-narrow	î
o	{ mid-mixed-round (Bell)	ò
	{ mid-back-narrow-round (Sweet)	
ō	{ mid-back-round (Bell)	ô
	{ mid-back-narrow-round (Sweet)	
u	high-back-wide-round	u
ū	high-back-narrow-round	û
ɸi (ɸ+i)	cf. simple sounds above	ɔi

NOTE.—(1) When ẽ occurs in words borrowed from English it=ẽ of A. D. S. cf. 'P. G. D.,' "Additions."

P. G.	BELL.	A. D. S.
vu (v+u)	cf. simple sounds above	ou
ei (a+i)		ai
äi (cf. HALDEMAN § 3.)		vi
b	lip-shut ⁽¹⁾	
v	lip-divided-voiced	v
d	point-shut ⁽¹⁾	
f	lip-divided-voiceless	f
g	back-shut ⁽¹⁾	
ch ⁽²⁾	both sounds, back-voiceless and front-voiceless	
y	front-open-voiced	y
h	throat-open-voiceless (aspirate)	h
j	same sound as y	y
k	back-shut-voiceless	k
l ⁽³⁾	point-divided-voiced	l
m ⁽³⁾	lip-nasal	m
n ⁽³⁾	point-nasal-voiced	n
p	lip-shut-voiceless	p
r	point-open-voiced	r
s	{ front-mixed-voiceless (Bell) }	s
	{ blade-open " (Sweet) }	
t	point-shut-voiceless	t
w ⁽⁴⁾		
z (=t+s)	of simple sounds above	t+s
x (k+s)	" "	k+s
dzh	blade-point-open-voiced (Sweet)	dz
sch ⁽⁵⁾ (s)	{ point-mixed-voiceless (Bell) }	ʃ
	{ blade-point-open-voiceless-(Sweet) }	
~	nasal	˘

RESULTS OF THE COMPARISON.

1. *Vowels*.—For the P. G. vowel system the symbols of the A. D. Society are in the main sufficient. The only sound which is not fairly well expressed is that represented by *ë* in original German words like *gëvë*, *nëm*.

2. *Consonants*. In the case of P. G. consonantism the system of the A. D. Society, being adapted only to English sounds, is inadequate at certain points. In the first place it makes no provision for what I, following SIEVERS ('Phonetik' § 20, 23 B), have called *voiceless* mediae (SWEET's half-voiced stops) *b̥*, *d̥*, *g̥*. Hence in order to make the system of the A. D. S. applicable to P. G. and to *New English* sounds as pronounced in many parts of P. G.

territory, it would be necessary to distinguish between *voiced* and *voiceless* mediae as SIEVERS and others have done. So also the sound *ch* is not provided for.

It may be only anticipating what the A. D. Society have in mind, to express the hope that it will continue to develop its system of symbols until it can express the sounds of all American dialects. May we not expect that the various phonetic systems of Europe and America shall soon be united and thus give uniformity to all the dialect work of both continents? It certainly would be very desirable to have an international committee of phoneticians and dialectologists, appointed to fix upon a uniform system for practical application.

NOTES.—(1.) For what SIEVERS calls "stimmlose mediae," cf. remarks below.

(2.) Ch.=N. H. G., has the same sound and is back or front according to the vowel accompanying it.

(3.) Often pronounced without *vocality* as in English (cf. BELL, 'Visible Speech', p. 93, note).

(4.) This is a variety of *w* between the English *w* and the N. H. G. *w*. Mr. BELL suggests that it may be described as an "inner N. H. G. *w*". It is lip-teeth-open-(very slightly) voiced. I don't find Mr. SWEET's "lip-open-voice" the exact description of the S. G. and P. G. *w*.

This is the more desirable inasmuch as the U. S. Government has recognized the importance of dialectal statistics. Mr. PORTER, superintendent of the census, and Mr. HUNT, special agent, have manifested their interest in the matter by adding questions calling for dialectal statistics in the national census to be taken in June of this year. It will thus be made possible to locate the dialect territories of the country for further investigation.

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LEXICAL NOTES.

1. The BOSWORTH-TOLLER 'Dictionary' supplies no instance of the use of the uncompounded form of *dwelan* 'to err,' of which the preterit singular *dwæl* [MS. *dæl*] occurs in "Genesis" l. 23. The 'Dictionary' is however correct in admitting, for the same line, the phrase *on gedwilde* (vid. *gedwild*).

2. In the 'Oxford Dictionary' *s. v. belch*, 'eructatio,' there is an omission of the Anglo-Saxon *bælc*, which is particularly interesting for its metaphorical sense, 'pride' (cf. the meanings of the verb *belch*).

3. *gehrifnian* 'to disembowel, to tear up, to devour' ('Orosius,' SWEET's edition, 142, 26; not recorded in the BOSWORTH-TOLLER 'Dictionary') may be significantly defined by *eventerate*,—a word used by Sir THOMAS BROWNE (vid. BOHN's "Antiquarian Library" edition of BROWNE's works, vol. i, p. 247, note 4).

4. The adjective *gefêrlíc* (which is to be distinguished from *fêrlíc*=*fêrlíc*, 'repentinus'), in the compounded form *ungefêrlíc*, is employed in the 'Orosius' in such connection as to fix with certainty its meaning. I have noted three occurrences (SWEET's edition, 5, 31; 232, 31; 244, 25), of which the first, in the heads of chapters, is merely a copy of the second, but the second and the third are interpreted by the corresponding Latin text. A glance at these passages, in which *ungefêrlíc unsibb* corresponds to *socialē bellum*, and *he sippan V gefeoht ungefêrlíce þurhteah to nam bella civilia quinque gessit*, discovers that the notion of social and civil warfare is translated by a word which to the Anglo-Saxon mind suggested warfare among comrades, associ-

ates, *gefêran*; *ungefêrlíc* is therefore used in its etymological sense, signifying 'contrary to fellow-feeling,' 'in violation of companionship or of association in private or in public relations,' etc. In the last instance cited the adjective is, of course, transformed into an adverb, for, in view of the reading of MS. C, it is not probable that we have here a mechanical imitation of the order of words in the Latin text.

5. For the preterit *geanmette* and the participle *geanmet* ('Orosius,' SWEET's edition, 140, 23; 152, 4) an infinitive *geanmëtan* is postulated in the BOSWORTH-TOLLER 'Dictionary'; COSIJN ('Altwestsächsische Grammatik' i, p. 97; ii, pp. 162, 165), on the other hand, deduces the infinitive *geanmëttan*. The latter is, of course, the correct form, but it may not be amiss to indicate its probable origin.

The history of *geanmëttan*, rightly interpreted to mean 'to encourage,' is parallel to that of *geëaðmëttan* (*geëaðmëttan*, e. g. ÆLFRIC's 'Homilies' ii, 434). The latter is clearly a denominative in analogy to *ëað-mëttu* (<**ëað-mëdiða*, SIEVERS' 'Grammar' §§ 255, 3; 202, 4, b) and takes its place, as a later formation, by the side of the earlier *ëaðmëdan* (<**ëað-môd-jan*). In like manner we must suppose that the base *an-môd* (*on-môd*) regularly gave rise to a verb *anmëdan* (*onmëdan*) which has not hitherto been recorded (for *onmëde* of "Riddle" 56, 10, is to be given up); but in time we come to have *anmëttan*, established by the analogy of **onmëttu* (**anmëttu*) combined, as is probable, with the influence of *ëaðmëttu* and *ëaðmëttan*.

I gladly attribute this explanation to an impression gained, several years ago, from a conversation with Professor SIEVERS.

JAMES W. BRIGHT.

THE INTERPRETATION OF CERTAIN WORDS AND PHRASES IN THE 'WARS OF ALEXANDER.'

There are several words and phrases found in the 'Wars of Alexander,' edited by Prof. SKEAT for the E. E. T. S., Extra Series, xlvii, the proper interpretation of which is extremely doubtful. I should like to draw attention to the discussion of a few, to which I have

already had occasion to refer in my dissertation on this poem. It is to be borne in mind that of the two MSS., Ashmole and Dublin, the former is for the most part far superior; the readings cited are therefore taken from the Ashmole MS. except when the contrary is expressly indicated.

1066. *A! hilla, haile* [D, *evell hale*], *quod Alexander*.

In the Glossary (p. 388) we find: "*Hilla!* *interj.* 'halloa'; but there can be hardly any doubt that the original reading was *ille haile!* where *ille* is an adjective, and the whole is a cry or oath expressive of disappointment; cf. 1759 *wrothir-haile* [D, *evell haille*]; 703 *evyll* [D, *ilke*] *sterne*, where the original most probably was *ille sterne*. An instance of this same oath is found in CHAUCER'S "*Reeves Tale*" 169, *Il hail, Aleyn, by God*.

1945. *hatill fais* [D *athelles*].

The copyist of D has evidently interpreted *hatill* as *hathill*, and SKEAT takes this same view in his foot-note. But *hatill fais* means 'cruel foes' and *hatill* is merely another form of *hatter*, which occurs 490 and 702. The same is probably true of 810 *athill* (= *hatill*) *fais* [D, *athell foes*].

2420. *qwete* [D, *wete*] *with my wittis* [D, *writtes*].

In the Glossary (p. 426) is stated: "*Qwete* is the M. E. *quitten*, to quit, requite, also to satisfy." As the writer of A uses throughout *qu* (*qw*) for *wh*—a sign among others of the Northern origin of the MS.—*qwete* can be easily explained as our Modern English word *whet*.

2447. *bredid* [D, *ferd*].

The Glossary (p. 340)—interprets "*Bredid*, *pp.* scattered abroad, dispersed, lit. made broad, see Brad, Braidis." But the Latin version of the *Historia de preliis* has here *timuerunt*. *Bredid* is the past participle of *bree* and a double form for *breed*; cf. 4741, *breed paim unfaire*: terrified them extremely.

5349, *so sall his maistir, & I may be my dire saule*.

In the Glossary (p. 356) the editor suggests: "a bad spelling; read *dere*." As the line stands, the second half contains no rime-letter; but this may be easily remedied, if we read *sire* instead of *dire*, and treat it as belonging to the

type *a a. b b*: cf. 654, *be my syre saule*; 1786, *be þe saule of my sire*.

Some emendations of the editor have not been made with sufficient regard to the alliteration or context. 800. A, *in þar hand*; D, *in þaire* [*hand*]; so corrects the editor. But the alliteration requires *l*, and the word which stood in the original was *love*, derived from Old Norse *lofi*; cf. 2067, *in his love*; 2569, *in his awen loove*.

1000. A, *with* [*a*] *voice* D, *with a voyce*.

With ane voice, meaning 'with one accord,' would be a better interpretation; for it is the numeral *ane* (and not the article, *a*) which is required not only by the context but also by the alliteration.

4919, *or a nany clerke*.

This is corrected by the editor (p. 412) in the Glossary: "The right reading clearly is—or any [curious] clerke, etc." It happens that the word *curious* occurs nowhere in the poem, and we have no right to suppose its existence here. The right word is doubtless *kid*, which is found repeatedly; cf. 514. *kid clerke*; 3114, 3974, *kid emperoure*, etc.

1040 A, *þen ware þe rede all redd of his come*.

D, *and þai wer redles of ragthe of þis kengez commying*.

The editor reads: *þen ware þai redles of rede all redd of his come*. The Latin version has: *consules vero Romanorum timuerunt valde*; and it would produce slighter changes to read:

þen ware þe [Roymen] *redeles all redd of his come*.

1782 *bid I þen, badrich, o bathe twa pine ezen*.

SKEAT has very correctly explained (p. 329) *badrich* as "a foolish one;" DONALDSON'S 'Supplement to Jamieson's Dictionary' cites the passage and interprets it as 'bandage.' 4747. *Dom as a dore-nayle*.

In the Glossary (p. 358) the editor compares this expression with the proverb: "*deaf* as a door-nail." Perhaps still more common is "*dead* as a door-nail;" cf. SHAKESPEARE'S "II Henry VI," iv, 10 and "II Henry IV," v, 3—not to quote from DICKENS' well-known 'Christmas Carol': "Old Marley was as dead as a door-nail."

In conclusion, for the interpretation of other

passages I refer to Chapter VI of my dissertation, "Untersuchungen über das mittelhochdeutsche Gedicht 'Wars of Alexander,'" Berlin, 1889.

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DIFFERENCES BETWEEN THE SCRIBES OF 'BEOWULF.'

The only apparently legitimate conclusions that can be drawn from the difference between the two handwritings (designated A and B) of the 'Beowulf' MS., and the fact of correspondence of B with 'Judith,' have been fully presented in TEN BRINK's treatise on the poem. Critics are not agreed that the dialectal changes in the epic furnish sufficient proof to warrant their classification as changes "from the Northumbrian to the West Saxon." RÖNNING's attempt to prove the Northumbrian origin of 'Beowulf' by means of dialectal analysis is criticised as a failure. SIEVERS by the use of more exact methods of criticism, viz., the syncopated and non-syncopated forms, and metrical analysis, has deduced more tenable arguments in favor of Anglian origin. These are strengthened by the historical-literary evidence accumulated by TEN BRINK.

The difference existing between the handwritings A and B is not of such a character as to place B at a "considerably later date" than A. The only proof for such a belief has been taken from B's tendency to level *þ* and *ð* to *ð*. Nor has sufficient examination been spent upon such a tendency as to determine what may have been the "literary traditions" of the respective scribes; at least, whether they were traditions of a West Saxon attempting to transcribe a Northumbrian poem.

That *ð* and *þ* were used without distinction, compare SIEVERS' 'Old English Gram.' §199 ff. Moreover, the use of final *-þ* in the present of verbs can support only the difference in literary traditions. In 'The Battle of Maldon,' which must have been written after 991, a poem of 350 lines, we find the present in final *-þ* (ll. 34, 40) appearing twice in thirteen possible cases, to offset the single case *healdeþ*, 2294, cited in B. This shows the inadequacy of such proof as regards date. COOK dates 'Judith' "not later than 937." This

does not, of course, preclude the assumption that both B and 'Judith' were copied later than 'The Battle of Maldon.' Again, the uniformity of *siððan* in B can be compared with its use in CÆDMON's 'Genesis' (which, as is agreed, is a transcription of a Northumbrian poem by a West Saxon scribe, and, perhaps, earlier in date than B or A, these latter being assigned to the second half of the tenth century by TEN BRINK), where *ðð* is printed in the GREIN text without variation.

2. Dialectal differences are systematically arranged in TEN BRINK's work, pp. 238-41, with the remark that nearly all the Kentish and likewise part of the Anglian forms are of such a character that they occur here and there even in West Saxon texts.

The dialectal differences, therefore, not being wholly Northumbrian nor of great antiquity do not of themselves require that there should be any more marked distinction in the use of *a* and *g* before nasals than is to be found in an ordinary work of transcription.

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THREE EDITIONS OF FREYTAG'S DIE JOURNALISTEN.

Die Journalisten. Lustspiel in vier Acten von GUSTAV FREYTAG. Edited, with an English Commentary, by WALTER D. TOY, M. A. Boston: D. C. Heath & Co. 1889. 12mo, pp. 160 [Heath's German Series.]

Die Journalisten. Lustspiel in vier Acten von GUSTAV FREYTAG. Edited with Introduction and Notes by CALVIN THOMAS, A. M. New York: Holt & Co., 12mo, pp. 134. [College Series of German Plays.]

Die Journalisten. Lustspiel in vier Acten von GUSTAV FREYTAG. With an Introduction and Notes by RICHARD HOCHDÖRFER, Ph. D. Boston: Schoenhof. 12mo, pp. 153.

"Die Journalisten" of FREYTAG stands in German comedy only second to LESSING's "Minna von Barnhelm." We greet therefore with pleasure any attempt to make the American public better acquainted with this work, especially when the editions are of such

value as those of Professors TOY, THOMAS, and HOCHDÖRFER. Prof. TOY has well carried out the idea which he expresses in his preface: "His [the author's] purpose has been not merely to suggest translations of difficult passages, but chiefly to explain striking grammatical points and to illustrate what he conceives to be the general principles of correct translation." His clearly written notes show great learning; only in a few cases could we desire greater explicitness; for instance, in the note to *meinetwegen*, p. 25, l. 6. The references to WHITNEY and JOYNES-MEISSNER teach the scholar to translate *meinetwegen* only by 'for my sake.' Prof. TOY might have added that here and on p. 101, l. 28, *meinetwegen* must be translated 'for aught I care.'—It must seem to the reader peculiar that a gentleman like Bolz uses the word *Weibsen*, which is, according to Prof. TOY, a somewhat vulgar expression. The reason for which Bolz makes use of it is the touch of humor which the word contains.—*Bunte Reihe*, p. 59, l. 12, is that arrangement according to which ladies and gentlemen alternate, while Prof. TOY says only that it is "the order which most facilitates lively conversation."—His observation that "Schmock is represented as a half-educated man, and speaks even more carelessly than the ordinary colloquial style permits" (p. 48, l. 15), is correct; but he might have intimated that this great liberty with the order of words is a peculiarity of uneducated German Jews, a peculiarity which is now slowly disappearing. Schmock is therefore always represented on the German stage in the mask of a Jew.—Prof. TOY, although giving the right derivation of *Allotria* (p. 110, l. 3), has not caught the idiomatic meaning of the word, which is 'Schelmerei, Unfug,' 'rogueries.' However, what the author here refers to in using this word is the fact that, while the editor-in-chief was absent, the assistant editor, not being aware of all the circumstances of the case, wrote and inserted an article which, though well enough in itself, was on account of its untimely character a wretched blunder.

Expressions and sentences like *Hanswurst* (p. 23, l. 14), *Tragekörbe* (p. 30, l. 7), *junge Hähne* (p. 37, l. 14), *melancholischer Hochländer* (p. 51, l. 16), *Taschenherz* (p. 81, l. 29),

Liedertafel (p. 96, l. 2), *verspätete Enkel* (p. 109, l. 20), *es muss auch solche Käuze geben* (p. 80, l. 24), and *Oldendorf wird doch nicht wahnsinnig sein* (p. 92, l. 25), need perhaps an explanation.

As has already been said, Prof. THOMAS'S edition also deserves our cordial commendation and will do much to enlarge the circle of FREYTAG'S readers and admirers. His notes are, as we should expect from the purpose of his edition, still more complete than those of Prof. TOY, and the asterisks which he has put after every word explained make it easier for the student to use the book. Some of the expressions which we thought Prof. TOY should have explained are also overlooked by Prof. THOMAS; for instance, *Tragekörbe*, *melancholischer Hochländer*, *Taschenherz*, and *Allotria*. The words *brummte der Salamander*, *als er im Ofenfeuer sass* (cf. note to p. 27, l. 1) contain an allusion to the popular superstition that the salamander is able to live even in the greatest heat; and Bolz's exclamation, *So Hand in Hand mit dir trotz' ich dem Capulet und seiner ganzen Sippschaft* (cf. note to p. 67, ll. 11-12), is nothing but a paraphrase of a very well-known quotation from SCHILLER, who makes Don Karlos say to Posa:—

Arm in Arm mit Dir So fordr' ich mein Jahrhundert in die Schranken. ("Don Karlos," Act i, Scene 9).

Dr. HOCHDÖRFER'S notes to the 'Journalisten' are a work of great industry and learning, and we regard his edition as a most valuable text-book for American students. Concerning his remark on *Allotria*, the reader is referred to what has been said above. Showing, as he does, so much explicitness in his annotations, we might perhaps have expected from Dr. HOCHDÖRFER an explanation of words like *Wallungen* (p. 24, l. 13), *Thorschreiber von der Accise* (p. 51, l. 21), *Gevatter* (p. 66, l. 25). The translations suggested by Dr. HOCHDÖRFER for certain words, are grammatically correct enough, but not idiomatic English; for instance *Gattenwahl* 'marital election' (p. 18, l. 16), *Abgordneter in Hoffnung* 'deputy in prospective' (p. 6, l. 27), *Knäuel* 'skein' (p. 55, l. 9).

MAX POLL.

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DER BERGMANN VON FAHLUN.

Die Bearbeitungen der Geschichte von dem Bergmann von Fahlun. Inaugural-Dissertation zur Erlangung der Doktorwürde von GEORG FRIEDMANN. Berlin, 1887.

The above dissertation will be of value to all who are interested in the development of actual occurrences into legends and finally into poetic forms. The work of the author is neatly done and exceptionally attractive in its method of treatment and pleasant style. It is not his fault that his subject is an humble one and did not terminate in a HAMERLING'S "Ahasver in Rom," SCHILLER'S "Tell," or GOETHE'S "Faust."

The author begins with the first report of the "Miner of Fahlun", which appeared in a Copenhagen periodical, July 20, 1720, and is in short as follows: In a shaft of the mines at Fahlun, Sweden, which had been deserted for forty years, was discovered upon reopening the works a man whose clothes had rotted away but whose body was well preserved (probably from the effects of green copperas). The medical faculty desired the cadaver, but it was demanded by an old woman who claimed to be the bride of the deceased and who only relinquished her claims upon the receipt of a sufficient sum of money.—Surely there seems to be little room for poetry here, but the author of our thesis follows this report and others through different periods of prose development, until poetic features gradually appear and the imaginations of minor and, at last, of greater poets—among others FRIEDRICH RÜCKERT and ÖHLENSCHLÄGER—are aroused to poetic reproduction.

The little story, so simple at the start, now appears in the more pretentious form of ballads, romantic tales, and finally of drama and opera, and passes from land to land—from tongue to tongue. The history of the development, except in the case of ÖHLENSCHLÄGER'S relation to the legend, is so clear that we can see it all grow up before us.

There are interesting lessons to be drawn from this carefully detailed history that confirm similar growths elsewhere in literature. In such development the legend can move along monotonously for a long time, and then

suddenly make a very marked change that transforms all, with yet enough of the old remaining to preserve the historical continuity. I imagine that most students of "Faust" were surprised, upon first reading GOETHE'S "Faust in ursprünglicher Gestalt" (edited by ERICH SCHMIDT, Weimar, 1887), to notice that Faust in Auerbach's *Keller* plays the rôle that Mephisto has since assumed. What a change! This turn transforms the old Faust-legend, which now becomes too often only a burden to the poet rather than a help, and the new conception henceforth struggles with the old for the mastery. Many almost contradictory features of the great poem can be readily explained by a glance at the old legend, and by reflecting on the new conception that the poet brings into the work.

In the dissertation before us, the growth of the story of the Swedish miner of Fahlun is very clearly traced in its limited sphere of influence upon European literature. We should like to see the same clear treatment of one of the more important legends.

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CORRESPONDENCE.

OTIS'S 'ELEMENTARY GERMAN.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Permit me to correct one or two slight oversights in your March notice (col. 183) of Prof. OTIS's chapter on pronunciation in his 'Elementary German'. The pronunciation of initial *ch* is indicated on p. 7, l. 4 of the aforesaid work. In *gehabt*, *b* is of course final, while *b* in *behäbig* is in both cases initial, as appears from the explanation of those terms in the preceding paragraph, p. 5, § 12. (Cf. § 31, and SANDER'S 'Wörterbuch der deutschen Sprache', ii, 59 iii, on *Intaut*.)

As to the pronunciation of final *g*, Prof. OTIS stated his own view. His editor did not care to amplify that statement on a point where usage varies among Germans themselves. Each teacher will naturally utilize his own experience or training.

The mid-mixed vowel *e* is found, to be sure, in prefixes (although numerous exceptions

occur where another vowel follows), as well as in many other cases in ordinary speech, including a great variety of derivative or inflectional suffixes. (See VIETOR'S 'German Pronunciation,' p. 71.) It apparently did not seem essential to Prof. OTIS, within the limitation of his introductory manual, to include the conversational modifications of pronunciation, or to introduce the minor variations in vowels and consonants or the technical vocabulary of scientific grammar; and his editor accordingly preferred to leave that field open for the teacher to cultivate at will. For a text-book implies a teacher; and is not pronunciation to be taught less by description than by personal illustration?

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[While it is gladly conceded that the writer of a text-book must himself define the limitations of it, it seemed that a manual which is largely made up of conversational matter and devotes about sixty pages to *Sprechübungen*, would be improved by a clearer and more accurate description of German sounds. Surely the time to teach a correct pronunciation is in the beginning of the course; and since it is also believed to be true that a large number of teachers of German who have not had the benefits of a superior training for their work, are in nothing at a greater disadvantage than in the matter of pronunciation, it follows with much force that even introductory manuals should encourage them by all means to treat this matter as seriously as possible.

H. C. G. v. J.]

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Permit me to take a modest exception to what is said in your last number under the caption "Materiam superabat opus,"—not to what the writer doubtless means, but to what he might be thought to mean.

One needs always to keep clear in his mind the distinction between transitional standards and ultimate standards. As every one understands, intellectual progress is still made on the old-fashioned principle of "tacking," and while every tack must have its axioms, arguments, aphorisms and aims, the voyage has quite different ones.

To call proper attention to the value of artistic treatment it is well, at the right junctures, to commend and to imitate works in which the technique is superior to the subject; but who can look upon this extreme as any way preferable to the opposite? At every exhibition of paintings one sees insignificant, contemptible or even repulsive objects represented with marvellous skill. A little of this is no doubt helpful, but to pursue it as the ultimate ideal would end—would it not?—in belittling the artists and destroying their art.

Consider for a moment the case that is cited—Iago. Were Iago the centre and *raison d'être* of the play, it might indeed be said "materiam superabat opus," but, as our writer himself points out, Iago is not the hero. He is one of the characters contributing to the whole, and that whole is great and valuable.

This leads to the conclusion, in which no doubt on second, if not on first, thought all will unite: When the tendency is to prize technique too highly let us cry out against "carving cherrystones"; when art is not sufficiently studied let us preach from this text of OVID, but all the time we will keep clearly in mind another watch-word,—a worthy subject worthily treated.

JUSTIN H. SMITH.

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CORRECTION.

In column 97, vol. v. of MOD. LANG. NOTES, after l. 15 from bottom, read "In Gothic we have such double forms as *gaurs* and *kaurs*, *raginon* and *reikinon*, like the Latin *Gaius* and *Caius*."

In the March no. of the current volume, col. 143, l. 87 (note): for *tum* read *tun*; col. 144, l. 152 (note) for *macecuier* read *macecrier*; col. 145, l. 188 (note) for *cneowun* read *cneowum*; col. 148, l. 298 (note) for *weintenez* read *meintenez*; col. 150, l. 388 (note) for *pri* read *pris*; col. 147, l. 226, for *lu* read *lui*.

BRIEF MENTION.

The American Dialect Society has issued the first instalment of its publications with the title, "Dialect Notes, Part I.," copies of which

can be obtained at a nominal price (fifty cents each) of the secretary, Professor E. S. SHIELDON, Cambridge, Mass., or of Messrs. D. C. HEATH & Co., Boston. This brochure should enlist the interest of all scientific students of our language. It sets forth the aim and methods of an organization devoted to the careful observation and study of the English language in this country, and reports the beginning already made in this subject in the brief history of this society. No one that has been trained to the careful observation of speech should withhold his help and support from this the first combined effort of scholars to secure trustworthy *data* for the proper treatment of the diverse phenomena of English speech in America.

Professor E. BOURCIEZ, Maître de Conférences à la Faculté des Lettres de Bordeaux, has lately published an excellent 'Précis de Phonétique française ou exposé des lois qui régissent la transformation des mots latins en français,' which may be recommended to beginners or those who desire to have in succinct and well arranged form a systematic and easily consultable statement of the subject. The little book is quite on a level with the latest investigation, and any one who will have thoroughly mastered its contents, (120 duodecimo pages), together, say, with HORNING's treatment of the same subject in BARTSCH and HORNING's 'La Langue et la Littérature françaises,' will be well prepared to proceed to the more complicated branches of French phonetics (Paris: C. Klincksieck, 1889).

A book of less specializing character is 'De Dante à l'Arétin: La Société italienne de la Renaissance' by LEFEBVRE SAINT-OGAN (Paris, Maison Quantin, 1889). In a series of twelve chapters averaging some thirty pages each it treats of such subjects as "Le Caractère national," "La Religion," "La Tyrannie," "L'Humanisme et les Lettres," "La Vie de Cour," "La Famille et l'Education," "Les Femmes" etc., etc. They are pleasantly and intelligently written and throw many sidelights upon that all-important period—lights such as are not usually cast by the ordinarily

studied literature and history of the time. There is room for more books on this subject in relation to the period in question.

PERSONAL.

Mr. HENRY R. LANG, of the Friends' School, Providence, R. I., a frequent contributor to MOD. LANG. NOTES, to the *Publications* of the Modern Language Association, and to GRÖBER's *Zeitschrift f. rom. Philologie*, is spending a year on leave of absence in Europe, and is at present engaged in the study of early Portuguese at Lisbon. At the request of Prof. GRÖBER, Mr. LANG has recently undertaken the preparation of the 'Portugiesische Grammatik' in the 'Sammlung romanischer Grammatiken' projected several years ago by the Gebrüder Henninger of Heilbronn. Only one of the grammars in the collection has as yet appeared: TH. GARTNER's excellent 'Raeto-romanische Grammatik' (1883); but the 'Italienische Grammatik', by Prof. W. MEYER (who, by the way, has just been called to the University of Vienna) will soon be ready for publication. The Spanish Grammar of the series is in the hands of Prof. J. CORNU of Graz, who so ably treated the subject of Portuguese in GRÖBER's 'Grundriss'; and the French Grammar has from the beginning of the enterprise been entrusted to Prof. FRITZ NEUMANN of Freiburg i. B., Associate Editor of the *Litteraturblatt f. rom. u. germ. Philologie*. It may be added that the Gebrüder Henninger have lately sold their establishment to Reishaupt in Leipsic.

We are asked to state that Professor A. DE ROUGEMONT, author of the pleasing little work, 'La France', (cf. MOD. LANG. NOTES, vol. i, p. 126) has not been connected with the editorial management of *Le Français* since July, 1889.

Dr. GEORGE HEMPL (University of Michigan) has arranged with Dr. FURNIVALL to prepare for the Early English Text Society the first complete edition of BYRIHTFERTH's 'Handboc of Gerimcraeft, or Manual of Calendariology,' with a grammatical introduction, and a full glossarial index.

JOURNAL NOTICES.

ARKIV FÖR NORDISK FILOLOGI. NEW SERIES. VOL. II. PART III.—*Bugge, Sophus*, Bidrag til nordiske Navnes Historie.—*Olrik, Axel*, Om Svend Grundtvigs og Jürgen Blochs Føroyjakvæði og foerøske ordbog.—*Hertzberg, Ebbe*, Efterskrift angaaende tvivlsomme ord i Norges gamle love.—*Maurer, K.*, *Rekspegn*.—*Jönsson, Finnur*, *Vingolf*.—*Iljelmqvist, Theodor*, Några anmärkningar till en vers i Heimskringla.—*Hamm, Axel*, Nekrolog över Gunnar Slof Hytén.—*Cavallius, J.*, Anmälan av "Islandske Amaalr indtil 1578, udg. ved Gustav Storm."—*Arpl, Rolf*, Anmälan av "Privatboligen på Island i sagatiden af V. Guðmundsson."

ZEITSCHRIFT FÜR DEUTSCHE PHILOLOGIE. VOL. XXXII. No. 4.—*Joseph, E.*, Zwei versetzungen in Beowulf.—*Bolte, J.*, Liederhandschriften des 16. und 17. Jahrhunderts. Das Liederbuch der Herzogin Amalia von Cleve.—*San Marte*, Über den bildungsgang der gral- und Parzivaldichtung in Frankreich und Deutschland (Schluss).—*Siebs, Th.*, Bericht über die verhandlungen der deutsch-romanischen section der XXX. versammlung deutscher philologen und schulummer in Götting.—Miscellen und litteratur, darunter besonders erwähnenswert: *Paul, H.*, Grundriss der germanischen Philologie (E. Martin) und *Berger, A. E.* Orendel (F. Vogt).

ROMANIA. No. 73. JANVIER. 1890. TOME XIX.—*Meyer, P.*, Des rapports de la poésie des troubadours avec celle des troubadours.—*Paris, G.*, Henri de Valenciennes.—*Wilmotte, M.*, Etudes de dialectologie wallonne (fin).—*Mélanges*, Philippe de Navarre (G. P.).—Une retruene en quatrains (P. M.).—L'auteur du Comte d'Anjou (G. P.).—Le conte des Trois perroquets (J. te Winkel).—L'auteur du Contreblason de faulces amours (E. Picot).—*Comptes Rendus*. Recueil de mélanges philologiques offerts à M. G. Paris (G. P.).—*Del Lungo*, Dante ne'tempi di Dante (A. Zingarelli).—*Bartoli*, Dante (A. Zingarelli).—*Rubiò*, El renacimiento clásico catalán; Menendez Pelayo, Discurso académico (A. Morel-Fatio).—Le Songe de Bernat Metge, p. p. Guardia (A. Morel-Fatio).—*Chronique*. Les prochains numéros contiendront: *Meyer, P.*, Un nouveau fragment d'Aspremont.—*Paris, G.*, La Chanson d'Antioche provençale et la Gran Conquista de Ultramar (suite).—*Batiouchkof, Th.*, Le Débat du corps et de l'âme.—*Berger, S.*, Nouvelles recherches sur les Bibles provençales et catalanes.—*Jeanroy, A.*, Le Débat du clerc et de la dame.—*Morel-Fatio, A.*, Les sentences de Jafuda.—*Novati, Fr.*, I codici francesi dei Gonzaga secondo nuovi documenti.—*Piaget, A.*, Oton de Granson.—*Picot, E.*, Fragments de mystères de la Passion.—*Raynaud, G.*, La Châtelaine de Vergi.—*Ward, H. L. D.*, Recherches sur Merlin.

THE JOURNAL OF AMERICAN FOLK-LORE. VOL. III. JANUARY-MARCH. 1890. No. VIII.—First Annual Meeting of the American Folk-Lore Society.—*Brinton, Daniel G.*, Folk-Lore of the Bones.—*Newell, W. W.*, Additional Collection Essential to Correct Theory in Folk-Lore and Mythology.—*Lea, Henry Charles*, The Endemoniadas of Queretaro.—*Gunn, Stewart*, Chinese Secret Societies in the United States.—*Mooney, James*, Cherokee Theory and Practice of

Medicine.—*Bergen, Fanny D.*, Some Saliva Charms.—*Phillips, Henry, Jr.*, Primitive Man in Modern Beliefs.—Waste-Basket of Words.—Folk-Lore Scrap-Book.—Notes and Queries.—Local Meetings and Other Notices.—Bibliographical Notes.—List of Libraries or Societies, being Members of the American Folk-Lore Society.

CANADA-FRANÇAIS. VOLUME TROISIÈME. 2ème Livraison.—*MARS, 1890*.—*Gérin-Lajolle, A.*, Dix ans au Canada; De 1840 à 1850 (suite).—*Legendre, Napoléon*, Annibal.—Nouvelle canadienne.—*d'Isle, Louise*, Les Menhirs de Carnac. Poésie.—*Méthot, Mgr. M.-E.*, Quelques Paradoxes.—I. La science tuera la guerre.—*Cable, Geo.-W.*, Au temps des vieux créoles. Tite Poulette. (Traduction).—*Poisson, Adolphe*, Le Possédé des Muses. Poésie.—*Martigny, Chs. D.*, Voyage en Grèce. Athènes, l'Acropole.—*Fréchette, Louis*, À Matthew Arnold. Poésie.—*Gosselin, l'abbé Aug.*, Just de Bretenières, Un martyr du XIXe siècle. (Suite).—*Lusignan, Alphonse*, L'Affaire de Saint-Denis.—*Lafamme, J.-C.-K.*, Causerie Scientifique.—*Roy, J.-Edmond*, Scène d'Hiver. Le petit commerçant de bois de chauffage.—*Fréchette, Louis*, Revue étrangère.—*L. F.*, Bibliographie.

ROMANISCHE FORSCHUNGEN. V. BAND. I. HEFT.—*Ileys, Paul*, An Konrad Hofmann zum 78sten Geburtstage.—*Lanchert, Friedrich*, Zum Physiologus.—*Hommel, F.*, Der äthiopische Physiologus.—*Dannheiser, Ernst*, Zur Chronologie der Dramen Jean de Mairet's.—*Koeppel, Emil*, Studien zur Geschichte des englischen Petrarchismus im 16. Jahrh.—*Schnorr, von Carlsfeld, H.*, Zur Wortstellung in den Thai-Sprachen.—*Golther, Wolfgang*, Lohengrin.—*Auracher, F. M.*, Der altfranzös. Pseudoturpin der Arsenalhandschrift BLF 283.—*Beehstein, Reinhold*, Zu Heinrich's von Freiberg Schwank vom Schrötel und vom Wasserbüren.—*Brenner, O.*, Ein Kapitel aus der Grammatik der deutschen Urkunden.—*Stiefel, A. L.*, Die Nachahmung spanischer Komödien in England unter den ersten Stuarts.—*Baehtold, Jakob*, Über die Anwendung der Bahrprobe in der Schweiz.—*Reinhardtstoettner, Karl von*, Eine dem Leonardo Bruni zugeschriebene Sallustübersetzung.—*Antoniewicz, Johann von*, Ikonographisches zu Chrestien de Troyes.—*Zimmermann, Paul*, Zu Wolfram's Parzival.—*Muncker, Franz*, Lessingische Odenentwürfe in der handschriftl. Überlieferung.—*Ellas, Julius*, Briefwechsel zwischen Elisabeth Charlotte von Orléans u. Christian Wernicke.—*Hillebrandt, Alfred*, Die Sonnenfeste in Alt-Indien.—*Vollmoeller, Karl*, Spanische Funde (I. Hälfte).

REVUE DE PHILOLOGIE. 3e ANNEE, No. 3. JUILLET-OCTOBRE, 1889.—*Phillipon, E.*, Le patois de Saint-Genis-les-Ollières et le dialecte lyonnais (suite).—*Hingre*, La potence de Martinpré, récit en patois de la Bresse vosgienne.—*Puitspelu*, E bref tonique libre dans le vieux lyonnais.—*Rodier*, Locutions techniques du parler de Seuzey (Meuse).—Récit populaire en patois en Marez (Nord).—*Fertiant, F.*, Dictionnaire du langage populaire verduno-chalonnais. Introduction et Bibliographie des ouvrages consultés.—*Clédat, L.*, Chanson à danser en patois de Périgueux.—*Martin, J.*, Chanson populaire en patois de Charolais.—Comptes rendus sommaires.—Chronique.

MODERN LANGUAGE NOTES.

Baltimore, May, 1890.

'UNCLE REMUS' AND 'THE ROMAN DE RENARD'

The study of folk-lore, which has gathered such weight and volume during the past decade, does not seem as yet to have furnished any definite results regarding the origin or the propagation of popular stories. To account for the great likeness of plot and action exhibited by the tales of peoples most widely separated, still baffles the research of the keenest observer. The only important point gained, the recognition of the rapidity of diffusion of legends and traditions, serves rather to retard a scientific solution of the problem. In less than a generation a story borrowed from a comparatively civilized race can be completely assimilated to the surroundings, both social and climatic, of a barbarous tribe. This fact may prove to be an argument against the probability of a general world-wide evolution of the household narrative and in favor of its dissemination from some one centre since the migration of peoples.¹

In view of the many compilations of popular stories and folk-lore made in the various countries of the Old World, it is of especial interest to find that the unique one in America, the collection intended by Mr. HARRIS to preserve some of the pleasant features of the old Southern society of the United States, should surpass them all, not excepting GRIMM'S 'Household Tales.' It is evident, however, at first sight that little, if any, of the solid material in 'Uncle Remus' is of American origin. Commonplaces of preceding folk-lore, selected and joined together, form in the plantation tales adventures which are assigned

* 'Uncle Remus, his Songs and Sayings, the Folk-lore of the Old Plantation,' by JOEL CHANDLER HARRIS. New York, 1881.

* 'Nights with Uncle Remus, Myths and Legends of the Old Plantation,' by JOEL CHANDLER HARRIS. Boston, 1883.

* 'Le Roman de Renart' par ERNEST MARTIN. Strasbourg et Paris, 1882-1887. 3 vols. et supplément.

1. For a concise statement of the theories concerning the source and transmission of folk-tales, see the review of COSQUIN'S 'Contes populaires de Lorraine' by Prof. CRANE in the MOD. LANG. NOTES vol. ii, pp. 87-91.

to animals peculiar to the South. The local flavoring is also strong, and the setting is characteristic of the new surroundings.

By far the larger part of these negro stories concern the doings of animals. Race traditions and superstitions supply but few themes. In this respect they bear a striking resemblance to the only large collections of animal lore made on European soil, of which the most extensive is that known as the 'Roman de Renard.' The episodes which form the substance of this French version circulated in the Middle Ages on the Flemish border and were first written down in the twelfth century, when they appeared successively in Latin, German and French. They all present a series of adventures concerning the same animals, though isolated episodes are also given. The principal actors in the 'Roman de Renard' are the fox, who plays the jokes, and the wolf, most frequently the victim of the fox. The minor characters are personated by the bear, the badger (who aids the fox, his relative), the cat, the ass, the ram, the cock and the lion, the last-named evidently borrowed from the learned part of the cycle to officiate as king in the feudal society of the times. In 'Uncle Remus' the parts are somewhat changed. Here the rabbit,² who scarcely appears (under the name *Coward*) in the 'Renard,' is the chief trickster. His usual butt is the fox, often also the wolf and the bear. His helper is the terrapin. Other animals of the region are introduced, as the buzzard; while the lion drops out except in a few stories with a moral.

In comparing the adventures found in 'Uncle Remus' with like narratives in the 'Roman de Renard,' care must be taken to separate rigidly in both compilations the form from the anecdote. A greater contrast in style is unusual. The 'Roman de Renard,' in its present versified redaction of octosyllabic couplets, has often perverted the original folk-tales into half-allegorical satires on mediæval society. It constantly shows class prejudices,

2 The rabbit appears in this part in certain stories of North Germany. See COSQUIN, 'Contes populaires de Lorraine' ii, p. 160.

especially against the peasants, and though bearing many traces of monkish composition exposes at every opportunity the vices of the monks. The dilution of the events narrated in order to bring in this typical abuse, moralizing, and symbolism, renders the perusal of the 'Renard' wearisome at times even to the sociologist. The style of 'Uncle Remus,' on the other hand, is such that the interest in it never flags. The passage under the sea has worn away all learned excrescences and has given to the events it narrates all the freshness of a new birth. Coming into the possession of a semi-barbarous race they were without prejudice compared to the nature from which they had sprung, and were brought back into touch with it again. The form which they took in this country and which Mr. HARRIS reflects most faithfully has all the elements of abiding literary worth. Keen in observation, simple in language, in vigor of expression, in sentiment of humor, in conciseness of phrase and in picturesqueness of simile, 'Uncle Remus' demands a place among the foremost works of American literature.

The object of this article is to compare the episodes in 'Uncle Remus' with those in the 'Renard,' setting those of the latter first.³ It is in the detail of the adventures that a connection between the two must be sought.

I. 'Renard' i, 575 ss. The fox, under pretence of finding honey, induces the bear to put his head and shoulders into an oak in which a peasant had left two wedges. The fox then pulls out the wedges. The peasant comes up and beats the bear, who escapes with torn skin.—'Nights with Uncle Remus,' pp. 36-37. The lion is beguiled by the man into putting his paw into a log held open by a wedge. The man knocks out the wedge. The lion is caught fast and thrashed.—'Uncle Remus,' pp. 122-23. The rabbit induces the bear to put his head into a bee log. The rabbit stirs up the bees, which sting the bear, causing his head to swell so that he cannot get it out. (The actors here are nearer the 'Renard,' but the incident is not the same.)

³ The order followed is that given in MARTIN'S edition, though internal evidence convinces me that his arrangement of the separate branches is faulty.

II. 'Renard' i, 813 ss. The cat is led by the fox to enter a house through a hole in which a snare is set for the fox. Escapes after being soundly beaten.—Variants in 'Renard' vi, 353 ss. The dog is caught in a noose (see x, 447 ss.; xi, 370 ss.; xiii, 1219 ss.).—'Renard' viii, 143 ss. The wolf is caught in a trap (see xiv, 1052 ss.).—'Renard' xii, 1009 ss. The cat is caught in the bell rope.—'Uncle Remus' pp. 100-103. The rabbit, caught by the fox in a noose, gets the bear to take his place. Pp. 123-126. The rabbit, caught in a trap, gets the fox to take his place (see 'Nights with Uncle Remus' pp. 187-188).—'Nights with Uncle Remus' pp. 194-196. The rabbit, hung up in a bag, gets the opossum to take his place.

III. 'Renard' i, 1821 ss. The fox makes a sally from Maupertuis but is held by the snail, who seizes him by the leg. See xvi, 290 ss.: The fox, entrapped in a snare, catches a peasant by foot and hand and is released.—'Nights with Uncle Remus' pp. 79-83. The fox steals the terrapin's quills. The latter disguises himself, catches the fox by the paw, and holds him until the quills are returned.

IV. 'Renard' i, 2150 ss. The fox, captured, escapes to a tree and knocks the lion down with a stone. A better version is viii, 373 ss. The fox, ass and ram, having killed a wolf, take refuge in a tree from other wolves. The ass and ram, trying to turn around on the limb at the same time, fall off and kill six wolves; the rest run off.—'Uncle Remus' pp. 53-45. The terrapin, placed on the shelf beside the water-bucket, falls off when the fox tries to catch the rabbit, hits the fox on the head, and stuns him.

V. 'Renard' i, 2255 ss. The fox jumps from a window and lands in a dyer's tub. Thus disguised he scares and tricks the wolf. 'Ren.' xiii, 1011 ss. The fox disguises himself by staining himself with a plant, and tricks dog and priests. Water washes off the stain when he is thrown into a brook.—'Nights with Uncle Remus' pp. 20-25. The rabbit upsets on himself the bear's honey-pot, rolls himself in the leaves (which stick to him), and thus scares the other animals ("Wull-er-de-Wust"). Pp. 123-129. The rabbit hangs on himself tin dishes, and scares the animals which are waiting for him.—Pp. 390-391. The fox disguises

himself by means of molasses and leaves, which come off when he goes into the water.

VI. 'Renard' ii, 291 ss. The fox wheedles the cock into crowing with his eyes shut, and carries him off. The cock urges the fox to answer his pursuers, and escapes when the fox opens his mouth to speak.—'Uncle Remus' pp. 19-31. The rabbit escapes from the fox by urging him not to throw him into a briar patch, which the fox does. Pp. 60-63. Terrapin, caught by fox, asks not to be drowned, but when in water begs the fox to let go the root (his tail) and catch him by the tail. Fox is deceived. Pp. 106-107. The bull-frog escapes from the bear by a trick.—'Nights with Uncle Remus' pp. 149-156. Rabbit, caught by wolf, induces him to say grace and escapes (see p. 233 and p. 380).

VII. 'Renard' iii, 16 ss. The fox pretends death. A fish-merchant picks him up and throws him into his wagon. The fox eats the herrings he finds there and carries off as many eels as he can.—xiv 570 ss. The wolf is induced by the fox to do the same thing, but is beaten by the wagoner (and torn by the dogs, cf. vi, 745 ss.).—xvii, 1080 ss. The fox, about to be buried as dead, jumps up and runs off with the cock (this appears to be a story made up from commonplaces).—'Uncle Remus' pp. 70-71. The rabbit pretends death, to get the fox's game. Being passed at first by the fox, he takes a cross cut and lies down again in front of the fox. The latter puts down the bag with his game and goes back for the first dead rabbit. The rabbit runs off with the game-bag.—'Nights with Uncle Remus' pp. 18-20. The fox sees a man driving his provision-cart to town. Lies down in the road and feigns death. The man passes by with comments, and the fox takes a short cut and lies down again. Repeats the trick the third time. The man descends and beats him.—Pp. 316-318. The rabbit gets into the man's cart, then goes under the seat and throws out the money with which the cart is filled.

VIII. 'Renard' iii, 165 ss. The fox carries home the fish he has thus stolen and fries them. The wolf comes that way, smells the fish, and asks admittance. The fox replies that monks only are admitted. The wolf consents finally to submit to the tonsure, puts

his head through a hole, and receives on it a kettleful of scalding water (cf. xiv, 370 ss.).—'Nights with Uncle Remus' pp. 276-280. The rabbit, threatened by the other animals, strengthens his house and puts on it a steeple. He and his wife live in the steeple. The terrapin wishes to mount, takes hold of the rabbit's plough-line, and is pulled up. The other animals see the provisions, and the wolf takes the plough-line in his turn. When he is almost at the top, the rabbit's wife pours a kettle of scalding water on his head. (Thus the incident is abundantly explained in the 'Renard,' but has no point in 'Uncle Remus.')

IX. 'Renard' iii, 377 ss. The fox and the wolf go to a frozen pond. The latter is induced to put his tail, tied to a bucket, through a hole in the ice, to fish for eels. The tail freezes in, morning comes, the hunters find him, he is torn by the dogs, and a hunter aiming a blow at his head slips and cuts off his tail. Cf. vi, 671 s.; viii, 137 s. A peasant with a club, instead of the hunter with a sword.—'Uncle Remus' pp. 109-110. The rabbit meets the fox carrying a string of fish. The fox tells him that he can catch fish by dropping his tail into the brook after sundown. The rabbit does so and his tail is frozen in. He pulls it off in getting away.—Cf. 'Nights with Uncle Remus' p. 196. The rabbit's tail is chopped off by a hatchet.

X. 'Renard' iv, 179 ss. The fox, having eaten poultry, is thirsty. He comes to a well, looks down, and takes his reflection for the face of his wife. Echo answers his questions. He gets into a bucket and goes down. The wolf comes along, looks down the well, and sees the fox and his own reflection, which he thinks is his wife. To the wolf's questions the fox replies that he is dead and in paradise. The wolf wishes to enter heaven, leaps into the other bucket, and brings up the fox. The monks find the wolf, pull him up, and leave him for dead.—'Uncle Remus' pp. 73-75. The rabbit, working on new ground, becomes tired. He sees a well, and gets into the bucket to take a nap. The fox comes along, sees the rabbit disappear, and concludes the latter keeps his money there. The rabbit tells him he is fishing, and induces the fox to get in the other bucket. The rabbit comes up and

tells the owners of the well that the fox is there.—In each case, when the second animal goes down, the animal brought up tells him the moral. The fox says to the wolf:

Quant li uns va, li autres vient,
C'est la coustume qui avient.
Je vois en paradis la sus,
Et tu vas en enfer la jus.

(*'Renard'* iv, 353-357; vi, 641-642.)

The rabbit says to the fox:

Good-by, Brer Fox, take keer yo' cloze,
Fer dis is de way de worril goes;
Some goes up en some goes down,
You'll git ter de bottom all safe en soun'.

(*'Uncle Remus,'* p. 75.)

XI. *'Renard'* v, 1 ss. The fox is surprised by the wolf and almost killed. The wolf finally spares the fox, remembering he is his counsellor. The fox, in return, seeing a peasant coming with a ham, proposes, for a third of the booty, to trick the peasant out of it. He runs lame before the peasant, who lays down his ham and chases the fox. The wolf eats the ham and saves only the rope for the fox. *'Ren.'* xi, 1080 ss. The dog and sparrow join forces to trick a wagoner. The sparrow pretends to be hurt and is chased by the wagoner. The dog meanwhile jumps into the wagon and runs off with a ham.—*'Uncle Remus'* p. 92. The wolf lays down his fish to catch the partridge, who flutters along before him. The rabbit comes along and eats the fish. *'Nights with Uncle Remus'* pp. 126-128. The fox and rabbit go out for food. A man is carrying meat along the road. The rabbit pretends it is spoiled, and induces the man to tie it to a bamboo rope, to drag it in the dust. The rabbit goes behind to keep off the flies, unties the meat, and ties on a stone in its stead. The fox comes along and begins to eat the meat, and the rabbit runs back to get his share.—In *'Uncle Remus'* are various stories of the rabbit who steals the common spoil (see p. 95; *'Nights'* pp. 132, 290, 308, etc.). In the *'Renard,'* xxii and xxvi, animals plant in common and quarrel over their share.

XII. *'Renard'* vii, 750 ss: The fox, fainting away, is approached by the kite. He snaps at the kite who escapes. He induces the kite to kiss him, and devours him. *'Ren.'* xiii, 857 ss. The fox pretends to be dead. A crow sees him, lights on him, and

is seized and eaten. *'Ren.'* ii, 469 ss. The fox asks a tomtit to kiss him, shuts his eyes, and the tomtit throws on him moss and leaves. She tricks him a second time, and the dogs come. *'Ren.'* ix, 1677 ss. The ass feigns death before the fox's house. The fox ties himself to the ass to pull him into the house, but sees his head move. His wife refuses to believe the fox and ties herself to the ass, who runs off with her. Cf. v, 1091 ss. The dog pretends death to catch the fox.—*'Uncle Remus'* pp. 87-88. The fox, slandered by the sparrow, lies down near the latter's perch and induces the sparrow to run from his tail to his back, his head, his tooth, and thus eats the sparrow. *'Nights with Uncle Remus'* pp. 80-81. The terrapin pretends to be asleep, snaps at the fox, and misses him. Pp. 296-298. The wildcat pretends to be dead to catch turkeys. He snaps at the nearest one and misses them all.

XIII. *'Renard'* viii, 147-148. The fox ties the wolf's wife to a mare's tail.—*'Nights with Uncle Remus'* pp. 336-337. The rabbit ties the fox to the horse's tail and then wakes the horse.

XIV. *'Renard'* xi, 70 ss. The fox ties the sleeping wolf to a tree. The latter is beaten by a peasant. The fox comes along and unties him.—*'Nights with Uncle Remus'* pp. 336-337. The lion, frightened by the rabbit, suffers the latter to tie him to a tree. (More probably *Æsopic*; *'Leo et Mus.'*) See LA FONTAINE: Book ii, Fable 11.)

XV. *'Renard'* xi, 264 ss. The fox comes upon a large ditch full of blackberries. He jumps in after them to no purpose. He climbs out and stones them, but they fall into the ditch.—*'Nights with Uncle Remus'* pp. 86-89. The rabbit fools the fox into taking a wasp's nest for a bunch of grapes. Pp. 231-234. The terrapin escapes from the fox by making him believe the sycamore balls are "Pimmerly Plums." The fox is left under the tree waiting for them to drop. Pp. 368-371. The rabbit pretends that the scaly-bark nuts are white muscadines. The fox climbs the tree, finds they are sour, and is forced to jump to the ground.

XVI. *'Renard'* xvi, 1206 ss. The lion, wolf and fox hunt in common. The lion asks

the wolf to allot the spoil. The wolf proposes a bull and cow for the lion and his wife, and a calf for himself. The lion, incensed, cuffs the wolf. The fox then adjudges the bull to the lion, the cow to the lioness, and the calf to the young lion. He and the wolf will hunt for themselves.—'Nights with Uncle Remus' pp. 215-218. The Witch-Rabbit pretends to be dead. The animals consult about the part of her each shall take. The wolf, given first choice, asks each in turn what his share should be. All assign him some part to his vexation, but the rabbit, last questioned, gives him all he wishes and allots to the other animals whatever he may leave. The wolf is then tied to the Witch-Rabbit, who runs off with him.

Making due allowance for the general widely prevalent similarity of folk tales, there seems, from the episodes compared above, to be an especial closeness of relationship between the stories in the 'Renard' and their parallels in 'Uncle Remus.' The material found in the 'Renard' was drawn without much doubt from Northeastern France. It was the oral transmission from that region which reached the negroes at some point, in their forced migration to America. A further comparison of the remaining episodes in 'Uncle Remus' with the animal stories of the Flemish border, other than those contained in the French 'Renard,' might throw light on this question. From lack of available collections I can adduce but few instances:

1. 'Nights with Uncle Remus' pp. 280-287. The rabbit finds the wolf pinned down by a rock. He rolls it off but is seized by the wolf. The rabbit begs for his life and the wolf agrees to leave the decision with the terrapin. The latter places both parties in their original positions and advises the rabbit to let the wolf alone.—In 'Reynaert de Vos,' a Flemish imitation of parts of the 'Renard' with the addition of Æsopic fables, is given a similar adventure: A man rescues a snake from a snare under promise of safety for himself. The snake attacks him, however, under plea of necessity. The raven, the bear, and the wolf, appealed to in turn, decide against the man. The latter finally obtains the arbitration of the fox, who places both parties in their original

positions. The man then declines to release the snake. Cf. 'Renard le Contrefait.'—In this Flemish collection the hare plays a much greater part than it did in the 'Renard.'

2. 'Nights with Uncle Remus' pp. 323-326. The rabbit comes to the wolf's house and induces granny wolf to get into the pot on the fire, where she is stewed. He puts on her clothes and feeds her to the wolf, who comes in. The rabbit escapes by a trick.—In the Latin poem 'Isengrimus' (1148), of the same nature and country as the 'Renard,' is found a story in which a wolf is fed on the head of a wolf who has been hung.

3. 'Uncle Remus' pp. 75-80. The rabbit, the fox and the opossum work in common and put together their provisions—the butter in the spring-house. The rabbit longs for a taste of the butter and dashes off suddenly as though answering a summons. He eats some of the butter and on his return pretends that his children had called him and that his wife is sick. He repeats the performance and finishes the butter. At dinner-time the opossum goes for the butter and reports its loss. To find the thief the fox and opossum go to sleep under advice of the rabbit. The latter smears the opossum's mouth with butter and wakes up the fox. The fire ordeal is tried and the opossum is burned, not being able to jump over the burning heap.—In COSQUIN'S 'Contes populaires de Lorraine' No. liv, a version of the first part of this story is found. The fox and the wolf steal a pot of butter and hide it in the woods. One noon the fox pretends that the *angelus* summons him to be a god-father, and runs to eat some of the butter. He repeats the pretence and the third time finishes the butter. He breaks the pot and scatters around it dead mice and snails, which the wolf finds. The two then go fishing on the ice, and afterwards enter a house, where the wolf is beaten and the fox, outside, escapes. Both of these latter adventures are in the 'Renard.'

4. 'Nights with Uncle Remus' pp. 38-43. The sow, about to die, warns her pigs against the wolf. Each pig builds a house; Big Pig a brush house, Little Pig a house of sticks, Speckle Pig a mud house, Blunt a plank house, and Runt a house of rocks. The wolf comes

along and with rime and tricks gains admittance to the house of each pig save that of Runt and eats them up. Runt refuses him entrance, and after vain attempts the wolf tries to come down the chimney, but is burned by Runt.—COSQUIN, 'Contes populaires' No. lxxvi: The Big Pig plays tricks on the wolf and builds a house, aided by two other pigs. The Middle Pig builds a house by aid of the Little Pig, but the latter is refused help by the larger two. However, an iron-worker makes him one out of cast-iron. The wolf destroys the houses of the two larger pigs but cannot harm that of Little Pig.—COSQUIN gives in the variants an English and an Italian version, in which the wolf is burned in the chimney by the smallest pig, as in 'Uncle Remus.'

5. A story resembling the last is found in 'Nights with Uncle Remus' pp. 256-260. The rabbit forced to leave home for provisions, tells his children not to open the door, on account of the fox and the wolf, and that when he comes back he will sing a couplet to prove that it is he. The wolf overhears; sings the verses; fails to get in until he makes his voice soft. He then eats all the rabbits. The old rabbit returns and complains to the terrapin, who forces the animals to submit to the fire test. The wolf falls in and is burned.—In COSQUIN, 'Contes populaires' No. lxvi, the goat, leaving her children to go to the grist-mill, warns them not to open the door for fear of the wolf. When she comes she will show her white foot. The wolf overhears, dips his paw in lime, is refused admittance on account of his voice, but enters on showing his paw and eats two kids. The trick is twice repeated, once the paw being covered with a white cloth. The goat, thus left alone, is consoled by a neighbor. The wolf comes, is refused admittance; tries the chimney, but tumbles into the kettle and is scalded to death.—In the variants COSQUIN cites a Russian story (p. 250), where the voice decides as in 'Uncle Remus,' and where the wolf is killed by falling into a pit of coals over which the other animals have jumped.

There remain some fifty stories in 'Uncle Remus' which may have had, for the most part, a like source. On the other hand, among the few episodes in the 'Roman de

Renard' whose counterpart has not been found in Mr. HARRIS's collection of the negro lore, there are some so characteristic that it seems hardly probable they do not belong to popular tradition and have not been brought to our shores. For the sake of completeness these episodes are appended. Certain of them may be entirely local or purely literary. Those which are evident parodies are omitted.

- (1.) 'Ren.' i, and elsewhere. The criminal relations of the fox and the she-wolf.
- (2.) " i, 1057-1060. Wolf takes the moon for a cheese in the water.
- (3.) " ii, 641 ss. The cat tricks the fox into a trap in a steeple-chase.
- (4.) " ii, 895 ss. The fox tricks the crow out of cheese.—xxvi. The cat loses an eel by a trick.—These are variants and Æsopic.
- (5.) " xiii, 271 ss. The fox, the ram and the ass take possession of the wolf's house. The wolf returns, puts in his head, is held by the ass while the ram butts out his brains.
- (6.) " ix. A peasant condemns his old horse to the bear. The latter appears and demands the fulfilment of the promise. The fox aids the peasant to deceive and kill the bear and levies blackmail on the peasant.
- (7.) " xi, 765 ss. The sparrow throws her young to the fox, who claims to be a physician. He devours them. He has previously climbed into the kite's nest and devoured the young and also the old birds, who have come up and wounded him (xi, 547 ss.).
- (8.) " xiii, 805 ss. The fox conceals himself in the castle by hanging among fox-skins.—xxvii, 775 ss. He escapes from the dogs by hanging from a limb with tail up.
- (9.) " xiii, 896 ss. The fox escapes to a hay-cock, falls asleep and the next day finds it surrounded by

- (9.) 'Ren.' water. He escapes by stealing the boat of a peasant who comes to catch him.—Cf. xxv, 157 ss. River overflows.
- (10.) " xiv, 1 ss. The fox and the cat hunt together. They find a jug of milk in a chest. The fox holds up the cover. The cat drinks the milk and when satisfied upsets it. The fox lets the cover fall on the cat and cuts off his tail.
- (11.) " xviii. The wolf, caught in a pit, pulls in the priest and escapes.
- (12.) " xix. The wolf examines the mare's hoof for a thorn and is kicked over. Æsop: "Asinus et Lupus."
- (13.) " xx. Two rams caught by the wolf ask him first to settle their dispute. They run a race, starting on opposite sides of the wolf, and strike him with their horns, breaking his ribs.
- (14.) " xxiv. The creation of animals. Adam brings useful animals out of the sea by striking it with a rod; Eve, the wild beasts, which devour those of Adam. The wolf is given as uncle of the fox.
- (15.) " xxv, 17 ss. The fox sees the heron fishing in a stream, he floats down among reeds which he throws into the water, and catches the heron.

Of these episodes the eighth and ninth appear to have a closeness to nature which might aid in their transmission to foreign lands. The others bear more plainly the marks of personal invention or of didactic tradition, and may not have penetrated to the lowest layer of the social structure, whose favor seems necessary to the preservation of the motherwit of mankind.

Not until after concluding this paper as above presented, did I chance to consult COL. JONES' collection of negro stories,⁴ which rep-

⁴ 'Negro Myths from the Georgia Coast,' by CHARLES C. JONES, JR., LL. D. Boston, 1888.

resents the versions prevalent on the coast, 'Uncle Remus' drawing mainly from the interior. The adventures related fall in every respect far short of those given in 'Uncle Remus,' being less thoroughly assimilated to the locality and lacking all the requisites of style. In their imperfect, monosyllabic English they reveal a much more primitive state of society—one but little removed from that of barbarism. Many of the stories are counterparts of those cited above. They differ in the main from the narrative of 'Uncle Remus' in substituting the wolf for the fox as the rabbit's chief victim, or rather, should the view of the Gallo-Flemish origin obtain, in retaining the wolf in the part he plays in the 'Renard.' The only story of especial import is a version of the stealing of the butter (pp. 53-57), given above (No. 3 of the second series). In the Lorraine story of COSQUIN, the fox, summoned by the *angelus* to be a god-father, tells the wolf that the first child is named "Beginning," the second "Half" and the third "J'à-veus-cû." In the Georgia coast it is a rabbit and wolf who work together. The rabbit pretends he is a preacher and is called to baptize a child whose name he gives on his return as "Fus Beginnin." The second child he calls "Half-way," and the third "Scrapin er de bottom." The story ends there as in the Lorraine version. The inference of a direct connection between the two is unavoidable.⁵

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A PHONETIC PROBLEM.

Ch=*Tsh*.

Many students of phonetics are puzzled to recognise in the sound of *ch* [church] a combination of the elements *t sh*. The action of the tongue in pronouncing *chû-* or *-urch* seems as simple as in pronouncing *tû-* or *-urt*, and the sound of *ch* is therefore supposed to be a

5. A fable in COL. JONES' collection (pp. 66-68) has a strong resemblance to the Æsopic "Senex et Mors" (LA FONTAINE: Book i, Fable 15). An old slave prays that Death may come to carry off his owners and overseer. The master disguises himself as Death and tells the slave he has come for him, which trick puts a stop to the latter's petitions.—Certain stories of 'Uncle Remus' appear to be derived from some Æsopic collection, as those relating the victory of the man over the lion (LA FONTAINE: Book iii, Fable 10.)

simple element and not a combination. The source of the difficulty may be satisfactorily explained, and the accuracy of the generally accepted analysis established, by the following considerations. All consonants involve two organic actions; namely, (1) a formative position, and (2) a movement of recoil. The action of *t* is a closure of the tongue on the gum, followed by a recoil of the tongue from the point of contact. The recoil is made to a neutral position when the consonant is final, or independently pronounced. But at the beginning of a syllable consonants have not the same effect. The formative position remains the same, but the recoil, instead of being made into a neutral position, takes place directly into the position for the succeeding element. Thus in the word 'tea' the closure of *t* opens at once into the vowel; but in the syllable 'che' the closure of *t* opens immediately into the position for *sh*, and the vowel opens from the latter position. There is thus, clearly, one element more in 'che' than in 'tea.' This will be still more manifest if we analyse the organic actions in the series of syllables

eat, tea; each, che, teat; teach, cheat.

The two syllables 'eat, tea' have three elements each, including the organic recoils at the end of the words; the three syllables 'each, che, teat' have four elements each; and the two syllables 'teach, cheat' have five elements each. Thus:

EAT: (1) vowel; (2) closure; (3) recoil.

TEA: (1) closure; (2) opening into vowel; (3) recoil.

EACH: (1) vowel; (2) closure; (3) opening into *sh*; (4) recoil.

CHE: (1) closure; (2) opening into *sh*; (3) opening into vowel; (4) recoil.

TEAT: (1) closure; (2) opening into vowel; (3) closure; (4) recoil.

TEACH: (1) closure; (2) opening into vowel; (3) closure; (4) opening into *sh*; (5) recoil.

CHEAT: (1) closure; (2) opening into *sh*; (3) opening into vowel; (4) closure; (5) recoil.

The transitions from element to element in a syllable are so rapid and so gliding that the ear may well be perplexed to distinguish a difference of simple and of compound lingual

action in such words as *taste, chaste; tease, cheese; tide, chide; top, chop; talk, chalk; turn, churn*: but every person must feel, in pronouncing these words, that he makes the initial closure in all of them; and that he touches the *sh* position in one word in each pair and not in the other. The audible effect of *ch* is therefore correctly analysed into *tsh*.

The same principle is equally illustrated in other combinations. For example, *t* loses its independent recoil, and opens directly into *s*, in *its*; into *r*, in *true*; into *l*, in *battle*, etc.

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ON MARLOWE'S TAMBURLAINE.

In one place of his indispensable edition of "Tamburlaine," Professor ALBRECHT WAGNER "allows himself" a somewhat equivocal use of the adjective *stupid*. The note is as follows:

"*colts*. scil. *colt's teeth*, die ersten Zähne, Milchzähne. Es liegt ein Wortspiel vor. Wenn Cunningham in seiner Anmerkung sagt 'A stupid allusion to the first teeth, called colt's teeth, or milk teeth' und dies dann so begründet 'the celebrated pampered jades of Asia must long before this have lost those evidences of youth,' so erlaube ich mir ihm das Epitheton 'stupid' zu geeigneterer Verwendung zurückzustellen, denn er hat die Stelle nicht verstanden. Es kommt gar nicht darauf an, wie alt die besiegten Könige als Menschen sind, sondern darauf, dass sie hier als *coltish coach-horses* (V. 4029) vorgeführt werden, und als solche sind sie jung. Das Wortspiel ist nicht besser und nicht schlechter als unzählige Shakespeare'sche 'quibbles' (p. 209, note on "Tamburlaine" II, v. 4026).

The passage in question, however, appears to have been as little understood by WAGNER as by CUNNINGHAM. Yet the context makes the meaning clear:

"THERIDAMAS. Your Maiesty must get some byts for these,

To bridle their contemptuous cursing tongues,
That, like vnruely never broken Iades,
Breake through the hedges of their hateful mouthes,
And passe their fixed bounds exceedingly.

TECHELLES. Nay, we wil break the hedges of their mouthes,

And pul their kicking colts out of their pastures.
VSUMCASANE. Your Maiesty already hath deuise
A meane, as fit as may be, to restraine
These coltish coach-horse tongues from blasphemy."

(Act iv, Sc. iii, vv. 4020-29.)

It is the *tongues* of the captives that are likened to unruly jades and kicking colts and that are to be pulled out of the pastures (their mouths). The hedges which Techelles suggests should be broken, are evidently the teeth (*ἔρπος ὀδόντων*). The passage contains no allusion to *coll's teeth*=*milk teeth*, and no quibble, stupid or brilliant, on the age of the kings as mortal men or as coach-horses. It is the tongues that are coltish, not the kings.

Two or three of WAGNER's less important notes on the same play may here be commented on.

V. 2755 f.—WAGNER keeps the reading "Zansibar, the Western part of Affrike," regarding the error as MARLOWE's rather than the printer's (p. 205). But in vv. 4517-4530 the poet shows that he knew Zanzibar to be on the eastern coast of Africa.

V. 2769.—It is hard to see what purpose WAGNER's citations of "Eúrope" from SHAKSPERE serve in his note on this verse. The fact that SHAKSPERE said "Eúrope" (dissyllable) surely does not show that MARLOWE could say "Eúrōpa."

V. 3803.—WAGNER oddly enough asserts that "for" in the sense in which it is used in this verse ("Cloth'd with a pitchy cloud for being seene") does not occur in SHAKSPERE. SCHMIDT, 'Sh. Lex.' p. 437 b, quotes several examples, to which should be added "to trash for over-topping," "Tempest," i, 2, 81 (otherwise explained by SCHMIDT).

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SPENSER'S LOST WORK, 'THE ENGLISH POETE.'

As is well known, the existence of this work is thus brought to our notice in "E. K.'s" argument in the tenth "Ægloga" of "The Shepherd's Calendar":—

"In Cuddie is set out the perfecte patern of a Poete, which, finding no maintenance of his state and studies, complaineth of the contempe of Poetrie, and the causes thereof: Specially hauing bene in all ages, and even amongst the most barbarous, always of singular accompt and honor, and being indeede so worthy and commendable an arte; or rather no arte, but a divine gift and heauenly instinct not to bee gotten by labour and learning, but

adorned with both: and poured into the witte by a certain *Ἐρμῶς* and celestial inspiration, as the Author herof els where at large discourseth in his booke called the English Poete, which booke being lately come into my hands, I mynde also by Gods grace, vpon further aduisement, to publish."¹

It is unlikely that "E. K." ever fulfilled this purpose; if he did, all traces of the work have perished except his own statement, unless it be the allusion to an 'Arte of Poetry' in "An Epitaph upon Poet Spencer" by NICHOLAS BRETON, in his 'Melancholike Humours in Verse of Diverse Natures'. . . London printed by Richard Bradocke 1600.² It is of this expression, which has been contorted into an allusion to 'The English Poete,' that I wish to speak. The third and fourth stanzas of BRETON's epitaph run as follows:

"Fairy Queene shew fairest Queene
How her faire in thee is seene:
Sheepheards Calendar set downe,
How to figure forth a clowne:
As for Mother Hubberts Tale,
Cracke the nut, and take the shale:
And for other workes of worth,
(All too good to wander forth,)
Grieue that ever you were wrot
And your author be forgot.

"Farewell Arte of Poetry,
Scorning idle foolery:
Farewell true conceited Reason
Where was neuer thought of treason:
Farewell Judgement, with inuention
To describe a hearts intention:
Farewell Wit, whose sound and sense
Shew a poets excellence.
Farewell, all in one together
And with Spencers garland, wither."³

COLLIER, after stating that he subjoins the epitaph "not merely because it has never been reprinted in connection with any biography of SPENSER, but because it attributes to him a work, now lost, on the 'Art of Poetry,' which elsewhere has received the title of 'The English Poet,'" adds these words in expla-

¹ 'Works of Spenser,' ed. COLLIER, i, p. 114; or ed. GROSART. WEBBER mentions the existence of 'The English Poete' in 1586, but only on the authority of "E. K."; see WEBBER's 'A Discourse of English Poetrie,' ed. ARBER, p. 23.

² Works of Breton, "Chertsey Worthies Library," ed. GROSART i, 'Melancholike Humours,' see title p. 1, and the Epitaph p. 15.

³ The capitals and italics are those of Dr. GROSART's edition, who professes to give us the reading of the first edition of 'Melancholike Humours.'

nation of his interpretation:—"Here the words 'Art of Poetry,' coming as they do immediately after the enumeration of other productions by SPENSER, must, we apprehend, refer to his lost critical essay called *The English Poet*, which some persons have confounded with PUTTENHAM'S 'Arte of English Poesie,' printed in 1589. . . . SPENSER'S was an entirely different production: it was one of his 'works of worth' which were 'all too good to wander forth.'"⁴ COLLIER quotes the epitaph in full and carefully italicizes the words: *Fairy Queene, Sheepeheards Calendar, Mother Hubberts tale and Arte of Poetry*. He is followed by Dr. GROSART in his sumptuous edition of SPENSER (to mention only the poet's latest editor)⁵; nay, so certain is that enthusiastic and indefatigable investigator in the matter, that he exclaims: "Surely it [*i. e.* 'The English Poet'] must one day be recovered, since it seems to have been *well known in 1600*."⁶ The italics are mine.

Now let us see what this condition of being "*well known in 1600*" depends upon. Dr. GROSART makes no pretence of any further evidence than BRETON'S "allusion" quoted above. If the juxtaposition of these titles—*Fairy Queene, Sheepeheards Calendar*, etc.—in a previous stanza is worth anything, the closer position of expressions in the same grammatical construction and in the same stanza is certainly worth far more. If SPENSER did write an 'Arte of Poetry,' he scarcely wrote books entitled: 'true conceited Reason,' 'Judgement with inuention,' 'Wit, whose sound, etc.,' or compiled them "all in one together" under such a title. We may regret the overthrow of a pretty theory; but BRETON certainly did not allude, however remotely, to any work on the subject of Poetics by EDMUND SPENSER in the passage quoted above.

I heartily join in the universal expression of regret that a work on such a subject and from the hand of a man so eminently qualified to speak, should have been suffered to perish unpublished. In the recent words of Dr.

⁴ Works of Spenser, ed. COLLIER, i, pp. cxlvii and cxlviii.

⁵ Works of Spenser, ed. GROSART; "Early and Lost Poems," i, p. 99.

⁶ Works of Nicholas Breton, "Chertsey Worthies Library", ed. GROSART i, 'Melancholike Humours' p. 16, note.

SCHIPPER:—"Spenser, der um die englische Dichtkunst als Schöpfer neuer, schöner Vers- und Strophenbildungen, namentlich der Spenserstanze und einer neuen Variation im Bau des englischen Sonetts, sich so grosse Verdienste erworben hat, war gewiss der Mann, eine vortreffliche Abhandlung über diesen Gegenstand zu schreiben."⁷ I may add that Dr. GROSART'S suggestion, though no more than a conjecture, is not without interest here:—"If not bodily, yet largely I like to think," he says, "that we have 'The English Poet' utilized at least in SIDNEY'S 'Apology or Defense of Poetry.'"⁸ And again: "I may be wrong, but I have a *souppçon* of suspicion that if SIR PHILIP SIDNEY had lived to have published his 'Defense of Poesie' himself, there would have been an acknowledgment of indebtedness to SPENSER in its composition. Is it utterly improbable. . . that SIR PHILIP should have incorporated or adapted 'The English Poet' of SPENSER in his 'Defense'? I trow not. Only thus can I understand its suppression when finished and ready for the press."⁹

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BROWNING AND TENNYSON.

Economy of interpreting power is the prime requisite of a good style. The power saved in interpretation is a gain to be devoted to realizing the thought conveyed. We *realize* through the art-faculty, the imagination. It is this (creative) exercise of the imagination that gives the pleasure belonging to true art.

That the peculiar prerogative of art is to please and not to instruct is manifest from SCHILLER'S *Spieltrieb* theory. The activity of the play-impulses in certain directions is sufficient to explain art in its range and office. The art-aspect of a theme is opposed, at every turn, to the utilitarian. The spirit of selfishness, which is the spirit of monopoly, is foreign to art. Didacticism has no place in the highest art.

⁷ 'Englische Metrik, Zweiter Theil: Neuenglische Metrik' p. 10. See also DRAKE, 'Sh. and his Times' (whence SCHIPPER derives his account of the Elizabethan Verse-Critics) i, p. 469.

⁸ Works of Spenser, ed. GROSART i, p. 99.

⁹ *ibid.*, Appendix, p. 453.

Not everything that is easily comprehended, and not everything that pleases, is art. The pleasure of art is found in beauty, in that "beauty" that "rides on a lion." It is evident that everything does not, in man's mind, have an art-side, but may not everything have? In answer, EMERSON says: "The feat of the imagination is in showing the convertibility of every thing into every other thing. Facts which had never before left their stark common sense, suddenly figure as Eleusinian mysteries. My boots and chair and candlestick are fairies in disguise, meteors and constellations. . . . And there is a joy in perceiving the representative or symbolic character of a fact, which no bare fact or event can ever give."

And yet, "in all design, art lies in making your object prominent, but there is a prior art in choosing objects that are prominent." Herein does the workman manifest himself an artist. Does he know that there is in all works of fine art a common element which the mind in its simplest states can apprehend? Does he know that art publishes that which is universal and enduring, and, because of this, at once intelligible? "The new virtue which constitutes a thing beautiful is a certain cosmical quality, or a power to suggest relation to the whole world, and so lift the object out of a pitiful individuality."

EMERSON says, also: "The artist who is to produce a work which is to be admired, not by his friends or his townspeople or his contemporaries, but by all men, and which is to be more beautiful to the eye in proportion to its culture, must disindividualize himself, and be a man of no party and no manner and no age, but one through whom the soul of all men circulates as the common air through his lungs."

A work of art must gratify feeling and therefore appeal as immediately as possible to the sensibility, that is, there should be no straining on the part of the intellect after the idea. The work must represent the universal, and therefore 'disindividualize' the workman. Art speaks a symbolic language and makes a superior use of things, wherefore the workmanship must surpass the material.

In view of all this, BROWNING as an artist is

eccentric if not positively whimsical; TENNYSON is conventional. With the help of societies and handbooks BROWNING is, in the main, intelligible. Much that he has written has to traverse all the convolutions of the brain to reach the sensibility! TENNYSON's verse glides into the heart, steals in almost unawares. Has he not said as wise things as BROWNING? He has said them with more art.

Two or three short selections from each taken at random will make these characteristics apparent. This from "By the Fireside":—

I follow wherever I am led,
Knowing so well the leader's hand:
Oh woman-country, wooed not wed,
Loved all the more by earth's male-lands,
Laid to their hearts instead!

From the "Day-Dream":—

The varying year with blade and sheaf
Clothes and reclothes the happy plains:
Here rests the sap within the leaf,
Here stays the blood along the veins,
Faint shadows, vapors lightly curl'd,
Faint murmurs from the meadows come,
Like hints and echoes of the world
To spirits folded in the womb.

From "Abt Vogler":—

"But here is the finger of God, a flash of the will that can,
Existent behind all laws; that made them, and, lo, they are!
And I know not if, save in this, such gifts be allowed to
man,
That out of three sounds he frame, not a fourth sound, but
a star."

From "In Memoriam":—

I falter where I firmly trod,
And falling with my weight of cares
Upon the great world's altar-stairs
That slope thro' darkness up to God,
I stretch lame hands of faith, and grope,
And gather dust and chaff, and call
To what I feel is Lord of all,
And faintly trust the larger hope.

Read BROWNING's "My Star" a dozen times, guess the meaning, and then turn to your handbook. Read next TENNYSON's "St. Agnes." Read BROWNING's "Popularity," and then TENNYSON's "The Poet."

BROWNING is a sphinx and pleases because he propounds riddles. His obscurity flatters us: we estimate his profundity by our inability to grasp his meaning, and because he is unfathomable in verse he is forsooth a great poet! There can be nothing enigmatical in

the best art. Beauty never puzzles the brain.

Shall we not conclude that BROWNING lacks skill in workmanship, or that he esteems the material of more worth than the form? But, TENNYSON has the truest regard for the value of material, and in addition, the true insight of the artist which everywhere tells him that material is worth most in the best form. It is superior workmanship that makes TENNYSON so much more intelligible than BROWNING.

A closer inquiry reveals a reason for BROWNING'S obscurity. In him we have *the poet working*; in TENNYSON we have *the work* of the poet. We see BROWNING in the workshop of his mind; we see TENNYSON not at all, but the work of TENNYSON, finished, and with no trace of the workshop about it. We see BROWNING travelling, with the throes and groans put in—that is just what his parentheses within parentheses and his new-fangled words mean.

He does not 'disindividualize' himself. He is such a philosopher, that is, he is so in love with *thought*, that he finds supreme pleasure in *thinking*, and so slips in, parenthetically, his ratiocinations. The law of economy of mental power does not apply to the writer in his preparation for the reader. He is to pore and agonize in his study for the reader's sake, and for the reader's sake, too, these mental pangs and processes must not appear in his writings; for they are tentative and but the gropings after a definite idea and its fittest expression, which if a writer consent to express he must become obscure. Convince yourself of this by reading "Sordello"; it is but a lengthened squirm, with symptoms of something about to be delivered.

It is difficult to draw a line between BROWNING'S *working* and his *work*. He seems to be always arguing, arguing, and wants to tell everything suggested along in the process. It is as if he were journeying to some appointed place, but delaying along the highway to penetrate every by-path leading therefrom.

"Rabbi Ben Ezra" has thirty-two stanzas, yet eighteen, at most, of these would tell all that properly belongs to the theme. He argues and philosophizes and gets all out of proportion, and forgets the fitness of things. Of the eighteen stanzas that would set forth

the theme with tolerable completeness, there are hardly a half dozen but have one or two or three arguing lines. To say that BROWNING has 'arguing lines' implies that his diction is not always poetic, and that is true. When he argues he uses the language natural to one addressing the intellect: it is prose diction of the intellectual type. Who can dress up Philosophy in the iris-hued garb of poetry, or Poetry in "staid wisdom's hue"?

"For, of the soul, the body form doth take,
For soul is form, and doth the body make."

BROWNING has cut his cloth, prose in texture, according to the measures of poetry. Now and then he "drops into poetry," that is, his diction is poetic 'in spots.' To charge that his diction is not poetic is to say that he is at fault in choosing art-themes, or that he has not taken (sustained) art-views of his themes.

And then, if poetic diction is wanting, poetic rhythm must suffer. These are essentials of poetic verse. Where they are lacking we have only the form of verse. Some admirers boast of BROWNING'S throwing off the trammels of verse (whatever they are). Are they sure that he does not sometimes mistake the essentials for trammels?

It is not BROWNING'S quartering of thoughts, but his love of the transaction, that makes much of what he has written lose the name of art. The pleasure he has in threading the mazes of thought, that, he presumes, we shall have in following him through the labyrinth. So that he would give us pleasure, which is the artist's aim, whether he have the artist's method or not. How much further need we go to find an explanation for his use of the dramatic monologue?

Besides the essentials and graces of verse, there are certain virtues which a poem, as a whole, must have in order to rank as a work of art. Technical skill can never atone for the lack of completeness or for the lack of harmony, or of unity. There must be all that is essential to the theme and nothing over; the parts must agree and fit together so as to give unity to the impression. Let a sculptor or painter get arms and legs out of proportion, and can the best skill in technicals make compensation? It takes the judgment and taste, as well as the skill of a master to exhibit these

virtues in a piece of work. And do we not see how important is material, and yet how unimportant! There must be enough for the theme; the more than enough must be sacrificed. The workmanship must surpass the material, to be art in the highest sense.

BROWNING is either a little whimsical, or he lacks somewhat of the judgment and taste demanded by art. But what of TENNYSON in this respect?

He is without ostentation, and speaks "in language as sweet as it is fit." It cannot be said of him that "He crams this part and starves that other part, consulting not the fitness of the thing, but his fitness and strength." One topic from "In Memoriam" will show TENNYSON's workmanship. Take the one setting forth Mary's comfort at beholding Lazarus restored from the tomb:—

Her eyes are homes of silent prayer,
Nor other thought her mind admits
But, he was dead, and there he sits,
And lie that brought him back is there.
Then one deep love doth supersede
All other, when her ardent gaze
Roves from the living brother's face,
And rests upon the Life indeed.
All subtle thought, all curious fears,
Borne down by gladness so complete,
She bows, she bathes the Saviour's feet
With costly spikenard and with tears.
Thrice blest whose lives are faithful prayers,
Whose loves in higher love endure;
What souls possess themselves so pure,
Or is there blessedness like theirs?

Is it not complete? Where is there any redundancy? To find his sense of the fitness of things try to transpose some of the parts of the verses and stanzas. Can one line be left out, or a better substituted anywhere? In diction is not the fittest word in the place where it is worth most? Realize in picture the first line: "Her eyes are homes of silent prayer." In "eyes", "homes" and "prayer" he has simple material, but his workmanship transmutes to gold! In the second stanza think of the "ardent gaze" that "roves" and "rests". TENNYSON's poetry everywhere shows the taste and judgment of a pains-taking artist.

For the sake of comparison let us take this topic from "James Lee's Wife," namely, "Among the Rocks":—

I.

Oh, good gigantic smile o' the brown old earth,
This autumn morning! How he sets his bones
To bask i' the sun, and thrusts out knees and feet
For the ripple to run over in its mirth;
Listening the while, on the heap of stones
The white breast of the sea-lark twitters sweet.

II.

What is the doctrine, simple, ancient, true;
Such is life's trial, as old earth smiles and knows.
If you loved only what were worth your love,
Love were clear gain, and wholly well for you:
Make the low nature better by your throes!
Give earth yourself, go up for gain above!

Consider the theme, the material, the completeness, the diction and rhythm, and then determine its art-merit.

Where BROWNING writes with most art he is more a rhetorician than a poet. He has not that freedom and necessity that belongs to true poetry. "In poetry, where every word is free, every word is necessary. Good poetry could not have been otherwise written than it is." Does not every reader feel that it is the freedom and necessity of the words in TENNYSON's verse that distinguishes him from BROWNING?

With this in mind read that exquisite idyll, "The Gardener's Daughter." Note how distinct the theme and motive are. See how "nothing is neglected, nothing wasted, nothing misapplied." Can this be said of any, the best of BROWNING's idylls? Read them and judge.

Mr. STEDMAN in speaking of TENNYSON's volume of 1832 says: "The command of delicious metres; the rhythmic susurrus of stanzas whose every word is as needful and studied as the flower or scroll of ornamental architecture—yet so much an interlaced portion of the whole that the special device is forgotten in the general excellence; the effect of color, of that music which is a passion in itself, of the scenic pictures which are the counterparts of changeable emotions; all are here, and the poet's work is the epitome of every mode in art."

I do not mean to discount BROWNING as a thinker, but as a publisher of thought. Thinking does not make art, but the publishing of the thought with the best effect for pleasure. As a thinker he is not more original than we could expect of a man of his opportunities,

but as a writer he is daringly original in essaying art and at the same time not recognizing intelligibility as a fundamental requisite of art. How can one feel much about something he cannot easily understand?

SINCE SHAKESPEARE and TENNYSON have found our mother-tongue ample and flexible enough to set forth the farthest reaches of thought with the best effects, is there a more charitable excuse for BROWNING than that he lacked the artist's skill?

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THE TEXT OF THE 'DIVINE COMEDY.'

Contributions to the Textual Criticism of the Divina Commedia, by the Rev. EDWARD MOORE, University Press, Cambridge. 1889. 8vo, pp. lvi, 723.

This handsomely printed book is the most important contribution to the establishment of the text of the 'Divina Commedia' since WITTE's famous Prolegomena to his edition of 1862. Dr. MOORE is the holder of the Barlow lectureship on DANTE in the University of London, and is known to all Dante students by his admirable little book on 'Time References in the Divina Commedia,' and by his occasional letters on kindred subjects in the *Academy*. It has therefore been no surprise to those familiar with him through these sources, to meet with the same qualities in this volume as were conspicuous in what he had previously published: patience, thoroughness, fine scholarship, wide reading, sound judgment, sagacity, fairness, and, what is inevitable in any serious student of Dante, a profound admiration and love for the poet.

The Prolegomena which serve as an introduction to the collated text of the "Inferno," and the discussion of the text of selected passages, constituting the bulk and the most important part of the work, state the problem to be solved in the constitution of the text more clearly than anything I know in English. The same principles must guide, in the main, as have resulted in the generally satisfactory texts of the great Greek and Latin authors, but new applications must continually be

made. The difficulties in classifying the manuscripts of the 'Commedia' are enormous. The number is more than 500—unhappily so, as Dr. MOORE remarks feelingly. It is evident that a complete collation of all these manuscripts is a practical impossibility; setting aside merely orthographical variants, which of themselves would often help to establish relationships of manuscripts, it would need a small army of workers to complete such a gigantic undertaking—even larger than that which assists Dr. Murray in his great Dictionary, considering the number of persons interested and competent to assist. It is to be inferred from what Dr. MOORE tells us that he has spent years in collecting his material, and yet it is a complete collation for only seventeen manuscripts of one *Cantica*. WITTE spent over forty years, as he tells us, in Dante studies, largely in this labor on the text, yet he publishes a complete collation of only four manuscripts, finding it impossible, he says, to make a perfect collation even of the twenty-six which he had selected on general grounds as the most authoritative. As a preliminary to this, he had collated 407 manuscripts for one canto of the "Inferno." It requires no experience in such matters to see what courage and perseverance are necessary to conceive and carry through such a project. Yet indispensable as is an acquaintance with WITTE's methods and results to every editor of DANTE, what he has done is only a fragment of what would be necessary if a complete collation of all manuscripts were to be attempted.

But even if it were done, as is possible with sufficient time and labor, there would remain difficulties enough to appal the stoutest hearts. Whoever will take the trouble to look at pages 51 and 52 of WITTE's Prolegomena will see how much space is necessary to print the variants of only ten lines in only nineteen manuscripts. He estimates that with all possible economy of space, the results of a complete collation would require something like forty bulky quarto volumes, if they were printed. Dr. MOORE has certainly improved upon WITTE's method of printing, so far as economy of space is concerned, but that affects only the financial, material side of the

question. WITTE's inquiry still remains pertinent: Who could master this overwhelming mass of material, even if we suppose that some publishing house could be found self-sacrificing enough to print it?

It is not to be supposed, however, that Dante students will let matters stay where they are, and Dr. MOORE's present volume is an excellent example of the work that must be done, in order to produce finally a text of the greatest poem of the father of modern poetry such as we may reasonably suppose would be acceptable to DANTE himself. It is obvious that the work of collation must be done piecemeal, and when all have been collated with the care shown by WITTE, MUSSAFIA, and Dr. MOORE, and accompanied by such vigorous discussions as are to be found in the present work, with provisional classifications, a scholar of the future will be able to avail himself of such results as have stood the test of further discussion, and set to work on the constitution of a text which may be worthy to rank with those established by the LACHMANNs and the ORELLIS.

The first 250 pages after the Prolegomena are occupied with a complete collation throughout the "Inferno" of all the manuscripts at Oxford and Cambridge, seventeen in number. WITTE's text is taken as the standard, and the variants are printed at the bottom of the page. These manuscripts differ very much in value, as was to be expected; of one of them, noted by Dr. MOORE as L, he says that it is so blundering and careless that he would have abandoned its collation but for the sake of completeness, while others (as, e. g., B, H, and O) are excellent manuscripts. Merely orthographical variants are not noted, but this is partially compensated for by the minute description of the manuscripts themselves, which occupies the latter part of the book; here the characteristic peculiarities in the orthography, as well as in dialect etc., are given. Dr. MOORE has indicated in a prefatory note the difficulties in determining always satisfactorily what can be regarded as a merely orthographical difference, and the advantage which may be drawn from such difference when once shown to be such. It is of course not to be expected that the de-

cision reached would in all cases coincide with that of the student, but at all events the explanations are so clear that the doubter would know just where to go to work to arrive at a conclusion of his own.

The 250 pages following the treatment of the "Inferno" are taken up with the collation and discussion of selected passages. The number of manuscripts collated varies with the different passages, sometimes reaching nearly 250; the larger part of these have been examined personally by Dr. MOORE as far as these passages are concerned, and form a body of critical matter of the highest value. The principles which guided him in the selection, and the method of arriving at a decision, are explained in the Prolegomena.

If a complete collation of all manuscripts is impracticable, it would seem that the results aimed at in such a collation might be approximately attained by selecting passages which for some reason are particularly subject to variations, and collating as large a number for these passages as possible. Hints of relationships might thus be established which would guide other workers in their investigations. This was the method followed by WITTE, which, though founded on only one canto, resulted in establishing what he called the Sieneze family. Dr. MOORE has established the existence of another, which he calls the Vatican family, after the so-called Vatican manuscript, WITTE's B. A friend of Dr. MOORE thinks he has discovered another, which he calls the Venetian family; this Dr. MOORE does not consider well established.

There is obviously a great amount of preliminary labor needed in order to make a selection of the proper test passages; some were not recognized as suitable passages until it was too late to make complete collations for them. Also two passages at least, Inf. ii, 60, and Inf. xxxiv, 99, were introduced and discussed, which Dr. MOORE says can in no sense be called test passages. The discussions are ingenious and interesting, and a decision is sought for on well recognized critical principles. Thus, e. g., the reading adopted must be the one which most naturally accounts for the genesis of the others. This principle gives us one of the strongest arguments

(though of course others are not wanting) for *lune* rather than *lume* in Inf. xxxiii, 26. So too the maxim *difficilior lectio potior*, a special case of the principle just mentioned, favors the substitution of *su* for *giù* in Inf. xxxii, 47; of *fesse* for *fosse*, Inf. xx, 69.

The principle formulated by GIULIANI, 'Dante spiegato con Dante,' is often a guide to a decision. Few authors are so consistent throughout as Dante; Dr. MOORE applies to his works, not only in themselves but in their connection with each other, TENNYSON'S beautiful phrase, that through them "an unceasing purpose runs." The author of 'Time References' might be expected to make good use of every opportunity to explain Dante by Dante. The discussions on Purg. xxii, 5, 6, and xxvii, III, are good examples of the application of this principle. It is interesting to see how, in the latter passage, Dr. MOORE'S wide examination of manuscripts justifies a reading which SCARTAZZINI'S judgment approved of, but which he felt compelled to abandon in deference to the supposed weight of manuscript authority. Lastly, help in coming to a decision can sometimes be got from knowing the authority for the statement made, or the passage imitated from an ancient author. A special appendix is devoted to this latter consideration. The importance of the subject cannot escape the most careless student of DANTE, and it is a great service to bring together in small compass what has been found; some of the information there given is, if I do not mistake, new.

After the discussion of the selected passages is an account of the MSS. examined or collated, with a list of them, as also lists of lines omitted or transposed, and of peculiar readings. Then follow five appendices, discussing DANTE'S references to classical authors, the Vatican family of MSS. and other groups, the interpolated lines in Inf. xxxiii (found in three different manuscripts), the text of Witte's Berlin edition, and finally one by Mr. Tozer on the metre of the 'Divina Commedia.'

Mr. Tozer is evidently a student and lover of Dante and may have every virtue under heaven, but if this appendix is to be taken as

a specimen of his powers, he had better turn them to some other branch of Dante studies. In spite of his feeble disclaimer, he is too much in bondage still to iambs and trochees, which have long since been relegated to the lumber room as far as modern metres are concerned. A man who can suppose that the stately and melodious line,

Per me si va nell'eterno dolore,

can have anything whatsoever in common with Drummond's

White sense's light mind's perspective kept blind

—however "perspective" is accented—is beyond remonstrating with; he is hopeless.

It is in the nature of the case impossible that a book like this can offer many novelties; the central idea of the book itself is derived, as the author says, from WITTE. There are some results, however, which may fairly be claimed as valuable and original. Such is the establishment of the Vatican family of MSS., the importance of which in all future discussions on this subject cannot be overlooked. Dr. MOORE is also, I think, the first to call attention to the fact that different parts of the same manuscript are often apparently founded on different recensions, a fact which future editors of DANTE cannot neglect. He is also the first to call attention to the discrepancies between the texts of the old commentators and their comments, which makes it impossible to cite their authority for a reading from the text alone.*

But, after all, the mass of what is here found is only material for future use. Dr. MOORE would be the last to assume that he had said the final word on the test passages discussed; certainly in some cases his conclusions do not seem to me justified by the facts. The chief consolation which the author of a book like this can draw from it, is that which the author applies with perfect justice to himself, in citing the solemn and beautiful words of DANTE: he is certainly one

*Che porta il lume dietro, e sè non giova,
Ma dopo sè fa le persone dotte.*

E. L. WALTER.

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*See however WITTE'S Proleg. p. lviii.

THE STUDY OF SCHILLER.

Schiller. Sein Leben und seine Werke, dargestellt von J. MINOR. I Bd. Berlin, Weidmann. 1890. 8vo, pp. 591.

The study of SCHILLER in Germany during the last few decades has not kept equal pace with the activity displayed in other fields of literary history. We have had, it is true, GÖDEKE'S invaluable historico-critical edition of SCHILLER'S works; we have had his correspondence with KÖRNER, COTTA, the Duke of AUGUSTENBURG and others; we have had the investigations of BOAS, BOXBERGER, DÜNTZER, FIELITZ, MINOR in certain branches of his work and in certain periods of his life. But no book has appeared until recently which undertook to represent the whole of SCHILLER'S development with the same comprehensiveness of view and with the same exhaustive treatment of the materials at hand with which HOFFMEISTER approached this task half a century ago. It is, however, evident that at present we are standing at the threshold of a new epoch in SCHILLER literature. In 1885 WELTRICH published the first instalment of a life of SCHILLER promising to combine painstaking accuracy of detail with a broad and far-reaching perspective; in 1888 there followed the first volume of BRAHM'S "Schiller," a book which, with all its faults of mannerism and theatrical display, undoubtedly brings before us a more striking picture of the poet than we have of most other great men of German literature. And now Professor MINOR gives us a work which seems destined to be the worthiest successor of HOFFMEISTER'S biography and to serve for a long time to come as the principal authority on Germany's greatest dramatist.

The present volume, although it does not carry us further than to SCHILLER'S flight from Stuttgart, indicates clearly enough what the tendency and character of the whole will be. A masterly parallel between GOETHE and SCHILLER stands at its head.

"The view of GOETHE'S development impresses us with the same feeling of necessity with which we look at a natural process; he grew into what he was. SCHILLER made himself. Out of the hard struggle which from early youth he fought with nature he came forth victorious; he managed in spite of multi-

farious hindrances to shape his life according to an immanent idea. What he had received of natural gifts, as well as that which with iron industry he had acquired in severe self-discipline and incessant endeavor, was his inalienable possession, of which no power on earth could rob him. In the first verses of his hand which have been preserved to us, on the childhood threshold of his art, we are met by the same image of the all-surveying, forever-enduring sun with which at the height of his productiveness he closed one of his greatest creations. The contrast of sense and reason, the discord between the material and spiritual nature of man, is the problem of his whole life, on which from early youth, acting, writing, thinking, he exercises all his powers: in the fulness of his manhood he succeeds in solving it."

These words may give some idea of the main thread running through Prof. MINOR'S book. Of the richness of detail, the accuracy of statement, the even flow of the narrative, the masterly way in which the poet is shown in the man and the man as part of his time, it is impossible, within the limits of this notice, to convey an adequate idea.

As an instance of MINOR'S superiority over his predecessors in exhaustiveness and completeness of treatment, I would mention the passages referring to the "Leichenfantasie." Most commentators on SCHILLER'S poems have contented themselves, in the case of this youthful production, with pointing out its defects, its pompousness of expression, its lack of reality. Or, if they, like BRAHM, try to justify the poem, they do so on purely æsthetic grounds. MINOR, instead of either defense or criticism, narrates in full the circumstances which gave rise to the poem, analyzes carefully SCHILLER'S state of mind when he wrote it, lays bare the literary threads which connect this poem with other productions of the time; and thus makes us understand it as a manifestation of a certain phase in the poet's development. The gloomy atmosphere of the Karlsschule, the pessimistic brooding of the youthful poet, the terrible shock which he received from the sudden death of his friend HOVEN, the language of KLOPSTOCK, of OSSIAN, of SCHUBART, of HÖLTY—in short all the elements which constitute this poem—are brought before our eyes in their full significance, and in this way even an abortive literary attempt is made to reveal to

us the yearnings of the poet's heart and to throw a light on the general tendencies of the literature of his time.

The same broad, impartial, and truly historical spirit pervades the whole volume. There is hardly an incident in SCHILLER's life which in this book does not receive some new or broader aspect. Of especial interest are the passages about SCHILLER's relations to KARL EUGEN, which, by English writers particularly, have been so frequently and so badly misrepresented; the chapter upon the philosophical instruction in the Karlsschule, in which the attractive and inspiring figure of ABEL is brought out in full relief; the careful investigation of SCHILLER's activity as editor of the *Württembergische Repertorium*, which lends new color to his strong affinity to the Suabian soil and to his position as leader of a provincial school of writers; and, above all, the comprehensive and searching analysis of the "Räuber," which one might almost feel inclined to hope would be the last word of criticism on this much abused and much exalted drama. It is a pity that Mr. NEVINSON, the latest English biographer of SCHILLER ("Great Writers Series," London, 1889), should not have waited with the publication of his book until after the appearance of Professor MINOR's work. Otherwise he would hardly have disfigured his pages by such a statement as this: "It is difficult for a modern Englishman to read even the bare plot of such a school-boy production [the "Robbers"] without a sense of the burlesque."

The volume closes with a most careful and complete bibliography, which in itself would be sufficient to make this work an unfailing guide and an indispensable authority to any student of SCHILLER.

KUNO FRANCKE.

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FRENCH LITERATURE.

A Primer of French Literature, by F. M. WARREN, Ph. D., Associate in Modern Languages in the Johns Hopkins University. Boston: D. C. HEATH & Co. 1889. 12mo, pp. vi, 250.

The study of French Literature, especially of the mediæval period, has offered till lately

many a difficulty, owing mainly to the lack of a comparatively complete and thoroughly reliable and scientific English Primer. Much credit is consequently due to Prof. WARREN for the conscientious effort he has made to help us in that line. Mr. SAINTSBURY, it is true, had already published a 'Primer of French Literature', but his work, excellent as far as it goes, is necessarily wanting in details, and moreover it is not divided in the way best adapted to facilitate the student's researches. Mr. SAINTSBURY has succeeded in giving us a very general outline of the subject, and indeed a careful perusal of his Primer shows views at once broad and sympathetic, but the general character of the work is lacking in critical and systematic presentation. In Prof. WARREN's, on the contrary, we have a thorough mastery of the subject, accurate and tolerably exhaustive lists of authors and works, and, what is of still greater advantage, well defined and delimited literary periods.

Of special interest to the students of Old French will be the painstaking treatment or rather condensation of Mediæval Literature, as well as the classification of epic poetry. This period requires special tact in handling the material, giving a judicious estimate of authors and works, tracing out the origins of a *chanson de geste*, a *roman d'aventure*, a legend, a tale or a fableau, and finally apportioning the proper share of importance to influences Celtic, Teutonic, Latin and Oriental. This is by no means an easy task, and although due recognition is made by Prof. WARREN of the help afforded him by GASTON PARIS' excellent treatise, 'La Littérature française au moyen âge', still ample room was left for independent skill and ability.

The influence of Mediæval French Literature on the various literatures of Europe, as shown by translations and imitations, has been touched upon here and there, yet the student would have been gratified by additional details, especially when such details were at the command and within the reach of the author. This I say without losing sight of the necessarily limited size and compass of a Primer, because the treatment of individual or reciprocal literary influence must be held to be a point of vital importance. I will venture

still another suggestion. I should have liked to see a brief mention of the MSS. of at least the most important works; and, when the chapters on Mediæval Literature had been disposed of, we might have been told how and by whom that literature has been collected and where its most important repositories are to be found.

It is evident that the author has aimed pre-eminently at conciseness, and has tried to give us within the most limited space all that could be given in accordance with modern requirements; as a consequence, some minor features that are not entirely superfluous in promoting the interest of a book, have been omitted; for instance, some comments on the character of the heroes of one period or tendency would have been instructive, as contrasted with those of another. It may be said also that in the analysis or division of a period the author has been a little too sparing of details. He might have lent greater assistance to the student in getting a clear understanding of what constitutes the special feature and bearing of any given period.

In the chapter on Pre-Renaissance Literature our attention is especially called to the close of Mediæval poetry as represented by its last and best writer, CHARLES D'ORLÉANS, and to the development and flourishing condition of the drama.

The Renaissance Literature centres in the Pléiade, which is described as a school advocating classical and poetical language, aiming at harmony and sonorousness in the verse, originality in the rhythm and gracefulness in the expression, but decidedly lacking in passion. The causes that are made to account for the distinctive feature of French thought in the sixteenth century and the peculiar development of the French language in the direction of its vocabulary and literary production, are found in classical revival and religious reformation, together with Italian and Spanish influences.

In the chapters on the seventeenth century is found a good résumé of Classical French Literature; the author has shown himself very conservative, deviating but little from the general standard in the degree of excellence that it has been customary to assign to the writers of that fertile period. I should have

liked to see somewhat more emphasis laid upon Spanish influence in the first half of the century, and it is also my opinion that the eighteenth century has a greater right to be credited with the works and genius of LESAGE and CRÉBILLON than the seventeenth. The epithet "chimerical," applied to the great archbishop of Cambrai, requires perhaps a little more explanation, and must be taken with some reserve. On the other hand, I am glad to see in the author the tendency to recognize in BOSSUET the greatest writer of the century. Students of French are only too seldom brought into contact with his prose, matchless in nobility, vigor, and stateliness.

Concerning the eighteenth century, suffice it to say that the author has himself pointed out in his preface certain shortcomings. As represented to us, VOLTAIRE is certainly shown no leniency, while at the same time his literary attainments as well as his tremendous influence in moulding the thoughts and creed of subsequent generations, are not made prominent enough.

In the last three chapters the literature of the nineteenth century is brought down almost to date, the Romantic and Realistic schools receiving a special share of attention. Without aiming at being exhaustive, the author has succeeded in giving us a fair idea of the literary activity of our own period. The forty-four pages into which the author has condensed his most abundant material have forced him to crowd his chapters and paragraphs to the utmost, and some places will look dry on account of being deprived of the necessary comments. A few writers of no mean distinction and attainments, such as GUY DE MAUPASSANT, JEAN RICHPIN and PAUL BOURGET, have been dismissed in a couple of lines, whilst others, less important, have been altogether left out. Attention might have been called to the last work of EMILE ZOLA, 'Le Rêve,' which contains some of his best pages as far as style is concerned, and gives evidence of a desirable evolution towards a purer and more refined taste.

The author has generally been happy in his short sketches and general estimates of authors, and some of these are decidedly characteristic.

In basing literary periods as much as possible on, and associating them with, political events, the author has not only diminished the task of the student by facilitating to him the general survey he must have of the literature of a language as a whole and the quick and sure discrimination he must be able to make of different periods, but he has also fostered his interest by pointing out the intimate relation that exists between the political and the literary life of a nation and the important bearing which these have upon each other.

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PRACTICAL FRENCH PHONETICS.

Fransk Læsebog efter Lydskriftmetoden af
OTTO JESPERSEN. København: Carl
Larsen. 1889. pp. ii, 145.

Expositions of the manner in which the phonetic method can be applied to the teaching of French and English have been given us by PAUL PASSY, MAX WALTER, A. RAMBEAU, H. KLINGHARDT and others, but here we have the first French Reader based solely and entirely on the principles advocated by Professor W. VIETOR in Germany, by the "Association fonétique des Professeurs de langues vivantes" in France, and by the "Quousque Tandem Association for the Reform of Language-teaching" in Scandinavia. There is no better way of giving the reader an idea of Mr. JESPERSEN's book than by placing before him these principles as they have been formulated by the last named association:—(1.) Not the written language, but the real living, spoken language, is to be made the foundation of the instruction. In languages, therefore, in which the orthography differs much from the pronunciation, as in English and French, texts in a suitable phonetic transcription are to be used at the beginning.—(2.) The instruction ought to begin with connected texts, not with disconnected sentences.—(3.) The grammatical instruction is to be based on the reading . . . only later on in the course may a systematic grammar be used for review.—(4.) Translation from the one language into the other is to be restricted as much as possible.

Mr. JESPERSEN has constructed his Reader

strictly on these principles. It contains fifty-eight pages of purely phonetic text, followed by fourteen pages which serve to introduce the learner to the usual spelling by means of an interlinear phonetic transliteration, and by twenty pages of text in the usual spelling. Forty-three pages are devoted to notes and vocabularies, and the last seven pages to a short grammar of the spoken language. The grammar, as can be seen at a glance, is reduced to a minimum, and by comparing successively the different selections, all of which consist of poems and stories complete in themselves, one will find that they are so carefully graded, that with the aid of the vocabularies they can be understood quite easily without translation.

In his preface Mr. JESPERSEN promises to give later an exposition of the manner in which he thinks his Reader and Grammar should be used in teaching. No criticism of his method, therefore, can be attempted here. I cannot refrain, however, from expressing an objection to the somewhat extreme colloquialism of Mr. JESPERSEN's phonetic representation of spoken French. *Il* and *sur*, for instance, always lose their *l* and *r* before a following consonant, the "liaison" is very often neglected, the *x* in *ex-primer* and *expé-rience* are represented by *s*. All this is in advance of P. PASSY's first edition of 'Le français parlé,' although I understand from a review in *Phonetische Studien* iii, p. 101, that the second edition is much more radical in this respect. Now, I perfectly recognize the scientific value of an exact representation of the ever-changing living language, and I do not by any means underestimate the practical value of such a representation for the scholar who wants to become familiar with every form of the language; but as to teaching this extreme colloquial form with all its tricks and devices to facilitate mere rapidity of utterance, why, it reminds one of SCHILLER'S

Wie er sich rüuspert und wie er spuckt,
Das habt Ihr ihm glücklich abguckt.

Between the careless language of familiar intercourse and the elocutionist's pronunciation, which follows pedantically all the vagaries of the traditional orthography, there certainly exists a golden mean, which appears in the

speech of the educated when they pay attention to their pronunciation. And it is this average or medium form of the spoken language that I think should be taught in our schools. It is suited to the abilities of the beginner, who from a slow and careful enunciation can only gradually advance to that rapidity of utterance which is both the cause and the result of colloquial speech. This careful pronunciation is also best suited to the literary style of the reading-matter generally set before our learners. Of course, when the material is of such colloquial nature as that supplied in Mr. JESPERSEN's Reader, fault is to be found not so much with the phonetic transcription as with the selection itself. The advisability, namely, of introducing into the school-room tales, poems and rimes that properly belong in the nursery, seems to me very doubtful; and, unless Danish children, for whom the Reader is intended, are very different from American boys and girls, I am inclined to think that Mr. JESPERSEN has selected such simple material principally on account of its extreme colloquial character and because he believes in teaching the most familiar form of the spoken language from the very beginning. Another argument against this choice of reading-matter may or may not apply to Danish learners, but certainly the acknowledged slovenliness of the English articulation of our pupils needs to be counteracted from the very beginning by an insistence on the careful and neat articulation that characterizes the French language. For these reasons it seems to me that the pronunciation to be taught first is the pronunciation of the stage or pulpit rather than that of the nursery. A careful and slow pronunciation would be most natural to the beginner, and whatever might sound pedantic about it would gradually wear off by greater familiarity with the language. It would be easy enough also to teach the more colloquial forms of speech later on, when rapidity of utterance is more easily attained.

We should not take leave of Mr. JESPERSEN's book without casting a glance at the short grammar given in its concluding pages. To these the linguistic scholar will instinctively have turned first on taking the book in

hand, to see what advance the author's treatment of spoken French represents on KOSCHWITZ' 'Französische Formenlehre nach ihrem Lautstande.' The greatest difficulty in the way of a phonetic treatment of the French grammar is certainly the *liaison*, which causes silent final consonants to reappear under certain conditions. Mr. JESPERSEN begins his grammar by summing up the most important cases of *liaison* under these three heads: (1) *z* in the plural; (2) *z* in the first and second persons of verbs; (3) *t* in the third person of verbs. This expedient is excellent; it not only clears the way, but simplifies matters so much that it is possible, for instance, to give on two pages and a half the most important facts concerning the conjugation of the verbs. It is true that the subjunctive is entirely omitted, and only a few irregular verbs are mentioned; but it is hard to find in all grammatical literature two pages as suggestive as these. And what could at the same time be simpler than this? The infinitive ends either in *e*: *aple*, *dōne*, *ale*; or in *r*: *dormi:r*, *fini:r*, *prā:dr*, *savva:r*, *æ:tr*. The present tense is inflected *z*, *ty*, *il apæl*, *nuz aplō*, *vuz aple*, *ilz apæl*; or *d:r*, *dormō*, *dorme*, *dorm*. Like *apæl* is inflected *sæm*: *nu smō* and without syncope of the vowel: *dōn*, *nu dōnō*. *d:r* has in the singular thrown off a consonant, which reappears in the plural; in the same way *fini*—*nu finisō*, *vu finise*, *il finis*.

In looking over the short chapter on the formation of the feminine of adjectives one will be equally struck by the novel aspect this phonetic treatment gives to French grammar. And is not this the true aspect? It is really astonishing how much our ideas of the French language have been distorted by treating it in the traditional manner as it appears on the page rather than as it sounds to the ear. The least important dialects spoken by savage South Sea islanders have fared better in this respect at the hands of the linguists than the cultivated language of the most cultured nation of Europe. Let us hope that before long an 'Elementarbuch des gesprochenen Französisch' will present to us a complete picture of the phonetic conditions of modern French!

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MODERN GERMAN LITERATURE.

Das Bild des Kaisers von W. HAUFF. Edited, with an introduction, English notes, etc., by KARL BREUL. Cambridge: University Press. 1889.

A book which teachers of elementary German must heartily welcome; for well edited texts are still scarce, despite the enormous increase in the demand of late years.

Externally—to begin with what first strikes the eye—the text before us is all that could be desired; a handy volume, with clear type and well indexed. And the editor's work, too, as seen in the introduction and notes, is to be highly commended. The nature of his task he sets forth clearly in his preface, which in most respects amply justifies his course. The notes contain but little direct translation; and in this the editor has done wisely. HAUFF's sentences are so regular in their structure and so free from puzzling idioms, and his ideas so straightforward and uninvolved, that the student will in most cases find adequate help from the dictionary. The notes on etymology, on the other hand, are suggestive and numerous. The historical changes in both form and meaning of words are clearly discussed and illustrated from the English; derivation processes are explained and synonymous words or phrases suggested; all with much learning, but simply and without ostentation of phrase. The notes devote more than usual attention to matters of pronunciation, and we should not quarrel with the editor's views upon the importance of correct pronunciation, as set forth in his preface. And yet we question the propriety of such discussions in a text-book, for in the matter of pronunciation, above all others, the pupil must look to the teacher for real guidance. The ordinary grammatical peculiarities, whether of construction or sentence-order, are passed by without much discussion in the notes. But even if the individual teacher feels this to be an omission, it is one which he can easily make good; and in view of the multitude of grammars in use, it is only by such omission that the editor can run safely between Scylla and Charybdis; either he adapts his book to the users of one grammar alone, or else he

weights it down with a mass of references, by far the larger part of which the individual reader finds useless.

HAUFF's story deals constantly with history and the editor has done his best to make the period luminous to the student, both in his notes and in the introductory sketch of NAPOLEON's life. I am of the opinion, however, that he has failed to grasp the real difficulty, excellent as are his accounts of the events in NAPOLEON's career. The fact is, the story of NAPOLEON is readily accessible to every student, even if it be not so familiar to the boy of fifteen as the life of Caesar. But with the fall of NAPOLEON historical knowledge is apt to cease, and the period of reaction on the Continent from 1815 to 1830 is in most cases a sealed book. Had the editor referred to SEELEY's life of NAPOLEON in the 'Britannica' as embodying the necessary facts, cut out his historical sketch and given in its place a brief and clear account of social and political conditions in Germany at the time of the story, the student would have been much better served. As it is, HAUFF's story has too much the air of one of his *Märchen*, with its romantic unreality. The question as to the relative excellence of North and South Germany in manners and good breeding hardly seems a serious one to foreigners of a later day, and the plots and intrigues for which young Willy suffers have no meaning. Here the light of history would be helpful, but almost no student would find it unaided.

The editing of the book has been most careful, and minor errors are conspicuously absent. P. 45, l. 5, the note on *Fensterbrüstung* reads "leaning or elbow place of the window"; this surely cannot be given as the English rendering, and it does not correctly suggest the etymological meaning of the compound. In the excellent sketch of HAUFF's life which forms the first part of the editor's introduction, it would have been exceedingly pertinent to cite the fact stated by GOEDEKE ('Grundriss' iii, 596, 1st ed.) that HAUFF's father too, being suspected as a radical, was arrested at night, carried off, and held a captive at the Asperg for nine months before being released.

ALFRED L. RIPLEY.

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MODERN GERMAN LITERATURE.

Aus dem Staat Friedrichs des Grossen von G. FREYTAG. Edited by HERMAN HAGER, Ph. D. (Lips.) Boston: D. C. Heath & Co.

The period of FREDERICK II. of Prussia is in many respects one of the most remarkable in modern history. A concise and yet fairly complete account of his life and activity as a statesman, general and man, should therefore constitute very desirable reading-matter for more advanced German classes. By the use of such a work two ends are accomplished: practice in reading, and the acquisition of valuable general information.

There is not as yet an abundance of available German texts of a higher standard; and of modern history, especially, but little has thus far been offered. We must accordingly be the more grateful for the publication of FREYTAG's '*Aus dem Staat Friedrichs des Grossen*,' selected from the author's popular '*Bilder aus der deutschen Vergangenheit*.' This sketch of the great man's life and character as well as of his times, is excellent in every way, although it extends over only sixty-seven pages. Moreover, FREYTAG's style is sufficiently difficult—in spite of its attractiveness—to render it very suitable for rapid reading in advanced classes.

To lessen the difficulties, Dr. HAGER has furnished numerous notes, together with two appendices, one "on some phonetic changes in German," and the second containing a "vocabulary of foreign words occurring in the text, with their German equivalents." As stated in the Introduction, Dr. HAGER does not propose to give much help on points of grammar, since "this book is intended for the use of fairly advanced students, but an attempt has been made to awaken interest in the gradual development of meaning in words."

Whether this latter end should be the first and principal one, is a question which will hardly be answered in the affirmative by the majority of teachers. The most that can be accomplished thereby is a scattered knowledge of a few *Schlagwörter*, without a clear perception of the principles involved. Why not leave this matter to the teacher, who may point out striking instances of derivation and

development of meaning, whenever he deems it desirable? Besides, the annotator cannot help being quite arbitrary in the selection of words to serve his purpose. We may ask why so much space has been devoted to this or that word, while others are passed by, though they may be no less noteworthy, or even more so, than those given.

The foremost aim of etymological notes should always be to give such information as is likely to be useful at some other time. But what benefit can be derived by the student from such notes, e. g., as (line 6) "*Hufe*, f. (Low German form for High German *Hube*),"—or (l. 479) "*Schimmer* (cf. to *shimmer*),"—or (l. 436) "*stören* probably=*stir*,"—or (l. 1838) "*verrotten*, from Low German *rotten*, cf. *rot*"? In the note to *Laune* (l. 337), "from Lat. *luna*," it should be explained how *luna* acquired the meaning of *Laune*; the simple fact has no interest for the student. In l. 6 the change from *sitzen* 'to sit on' into *besitzen* 'to possess,' might be illustrated by the addition of such words as *Sasse*, *Freisasse*, *Sassengut*, *ansässig*, *ansiedeln*, etc.

On the other hand, in some cases details are given which have little bearing on the point in question; for instance, the notes to *Kür* (l. 13); *Eifersucht* (l. 30); *knorrig* (l. 87); *wallfahrten* (l. 472), and others.

Great care has been shown by the editor in rendering as intelligible as possible the facts narrated in this sketch. It might be said that the account of "Emden on the Dollart," scarcely suffices to help American students in locating this sea-port, situated in the north-west of the province of Hanover, not far from the North Sea.

Contrary to Dr. HAGER's avowed principles, I should like his notes bearing on grammatical points and idioms to be more explicit. The translations given are, as a rule, quite acceptable, but an occasional explanation of the difficulties involved would be just the thing desired by the student, since it is his object to acquire the free and ready use of the living language.

I would suggest the following corrections and additions: in l. 15, the comparison between *Stammhass* (l. 1658) and *Stammland*, *Stammcharakter*, is misleading, as the former denotes

"race-hatred or hatred between two races" (e.g., the Germans and Poles), while the two latter are correctly given as "land and character inherited from the ancestors, family land," etc.—Apropos of l. 37, the usual auxiliary employed to express the imperative in indirect discourse is *sollen*; *mögen* being much less decided.—The explanation of *in die Höhe schnellen* (l. 43) by a reference to Antæus, seems very far-fetched; the figure is simply taken from anything elastic that is pressed down and let go again; thus, "Frederic, although bent down, defeated, sprang up again with even greater alertness and vigor."—In speaking of the construction of *Freund* with a dative (l. 459), reference should be made to *allen Täuschungen todfeind* (l. 500). In the note to l. 611 it should be stated *why* the plural *Lande* would be preferable to *Länder*.—L. 1273, *Kummer* is still used for 'rubbish' in some parts of Germany.—For l. 1503, the value of a *Groschen* should have been given.—Regarding *Werthe der Güter* (l. 282), the proper meaning of *Güter* should be stated.—*Hofmarschall des Parnasses* (l. 782) will not be understood by many pupils; the same is true of *Proteus*, l. 861, and of the expression *die vielen Laubengänge Marienburgs* (l. 1625).

The vocabulary of foreign nouns for which German equivalents are in common use may be increased by the following: *Militär*=*Heerwesen*; *Politik*=*Staatskunst*; *Historiker*=*Geschichtschreiber*; also *Journalist*, *Genie*, *Nation*, *Ruine* f., *Ruin* m., *characteristisch*, (*bezeichnend*); *Race*; *produciren*; *Societät*; *Kanal* (*Wasserstrasse*); *Advocat*, *Confession*; *Tragödie*; *Sanitätspolizei*=*Gesundheitspolizei*.

On the whole, both text and notes deserve commendation; it is to be hoped that we may soon have more of such excellent reading-matter for advanced classes in German.

CARL OSTHAUS.

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MEDIÆVAL GERMAN LITERATURE.

Gudrun: A Mediæval Epic. Translated from the Middle High German by MARY PICKERING NICHOLS. Boston and New York: Houghton Mifflin & Co.

A charming prose translation of this poem

was published in Edinburgh as early as 1860. BAYARD TAYLOR in his 'Studies in German Literature' devoted only a few pages to the consideration of "Gudrun" and translated not more than six stanzas (all of the sixth *aventure*), while his essay on the "Nibelungenlied" covers thirty pages and gives a version of thirty-six stanzas. Other writers, English and American, have translated parts of "Gudrun," but the present work is the first *complete* metrical version of the poem in English.

The versification of "Gudrun" is evidently an imitation of the Nibelung metre. The first two lines of the Gudrun stanza are the same in form as the corresponding lines of the Nibelung stanza (three accents on each hemistich and masculine rime in the concluding half-line), while the third and fourth lines of the Gudrun stanza are connected by feminine rimes and the second hemistich of the fourth line has five accents and not four, as in the Nibelung stanza. At the same time it must be said that several stanzas in "Gudrun" agree completely with the Nibelung metre, and have masculine rimes throughout.

After a careful reading of the present translation we have come to the conclusion that the work has been accomplished as indicated in the preface. "The translator has adhered to the original rhythm, and has endeavored in each stanza to convey strictly the ideas of the author, being careful not to introduce anything, in thought or simile, foreign to the poem, and, as far as the verse would permit, to give a verbal rendering."

BAYARD TAYLOR, in the preface to his translation of "Faust," says in regard to the use of feminine rimes: "The English language, though not so rich as the German in such rimes, is less deficient than is generally supposed . . . The present participle can only be used to a limited extent on account of its weak termination." In the translation we are now considering we find that 337 of the 1040 stanzas (comprising the first twenty songs, or more than half of the whole work), terminate in the form of these weak present participles. It seems there might be room for improvement in this respect in a second edition; moreover, some of the rimes are not altogether perfect: *pleasing* is made to rime with *raising*; *bidding* with *speeding*; *feasting* with *lasting*,

etc. Nevertheless, the present translation must be considered as on the whole a very meritorious work, and will no doubt afford much gratification to lovers of mediæval German poetry. "Gudrun" has been undeservedly neglected, although it is inferior only to the "Nibelungenlied."

The sole object of Miss NICHOLS was to give a translation of the poem, true in spirit and in form to the original. It would not be fair to criticise her for what she did not intend to do, although some information—if based on the latest researches—in regard to the original sources of the poem, its connection with the story of Hilde in the Younger Edda and with the account given in the writings of SAXO GRAMMATICUS as well as in other early works, would have been very desirable.

G. THEO. DIPPOLD.

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Manuel de Paléographie latine et française du VI^e au XVII^e siècle, suivi d'un dictionnaire des abréviations, avec 23 fac-similés en phototypie, par MAURICE PROU. Paris: A. Picard. 1890. 8vo, pp. 387.

At first sight, the critical study of such a subject as palæography, in a country in which ancient manuscripts may be said not to exist, might appear to be an affectation. As a matter of fact, however, the American scholar, in view of his growing propensity to do a part of his work abroad, is as likely as another to have practical and first-hand dealings with the original documents. Not for this reason alone, but even more because of the general importance of the subject to a comprehension of the problems of textual criticism and emendation, the young American student who intends to make a specialty of philology has a right to expect an introduction to palæography, as a preliminary to higher work even of the sort that may profitably be done at home. The means available for such a preparation are, it is a pleasure to think, ample and within easy reach. Not to go into details as to the numerous and abundant collections of MS. fac-similes, the latest and, on the whole, best of the handbooks in the field of Latin and Romance palæography, is that of which the title stands at the head of this notice.

The most important respect in which this work is an advance on its predecessors (for example, on CHASSANT in France, WATTENBACH in Germany, PAOLI in Italy) is that it incorporates a considerable number of phototype plates, in every way rivalling, on a small scale, the finest fac-similes of the elaborate collections. These plates are all accompanied by transcriptions, and, of themselves, furnish sufficient material for no mean amount of practice in the task of deciphering texts.

The book opens with a more convenient bibliography than any I know of elsewhere. In fact, before the appearance of this list, the labor of gaining a collective view, up to date, of the titles of everything important bearing on the subject, was far from light. The chapters next following, descriptive of the various styles of mediæval writing, modes of abbreviation, punctuation and correction, systems of numeration, of musical notation, etc., etc., are models of clear and concise statement, offering in an attractive form the essential information on a great variety of topics. In many directions, however, the manual may be regarded as a syllabus rather than as the equivalent of a course of lectures, and will be welcomed, by professor and student alike, only as a useful auxiliary. A valuable feature to beginners is the chapter on the "principales espèces de manuscrits," with succinct definitions of such words as *bréviaire*, *cartulaire*, *graduel*, *livre d'heures*, *ordinaire*, *terrier*.

Nearly one half of the work is taken up with two dictionaries of abbreviations, one of Latin words, the other of French. The comparative brevity of the latter list is significant of the somewhat limited use of the vernacular in documents of a non-literary character. As regards the proportion of French to Latin represented in the fac-similes, the modern speech has not been unduly slighted, some ten of the plates (out of a total of twenty-three) being devoted in whole or in part to picturing the various stages of French palæography.

With its useful and handsome collection of fac-similes, this manual might, in case of necessity, be made by itself the basis of a course of study in Latin or French palæography.

H. A. TODD.

Die Harzreise von HEINRICH HEINE. New York; Henry Holt & Co.

Whatever may be the opinion of the character of H. HEINE, there is no doubt that a presentation of modern German literature is incomplete, unless a prominent place be assigned to his literary activity. Yet no German author is more difficult to judge, no human being more trying to our comprehension—to understand him is to forgive him—than he whom STRODTMANN has justly called the Proteus of German literature. I am inclined to think that the reading of HEINE's prose might properly be reserved to the post-graduate study of German literature; his irreverent spirit is too easily misunderstood by the younger student, and while the literary and political background can only with great difficulty be presented to the immature reader, it is scarcely possible to lay equal stress upon the poet, the critic, and the journalist. Moreover, I do not think that the 'Harzreise' is a work which shows HEINE's literary ability at its best; his later prose-works are far superior in style, and with judicious cutting could be made acceptable to the student. Certainly the 'Harzreise' is wanting in that masterly diction and elegant ease which constitute the great charm of HEINE's Parisian prose, and which cannot fail to impress even the ordinary reader with the fact that he has to deal with a literary master mind. The new edition of the 'Harzreise' published by Messrs. Henry Holt & Co., is a great improvement upon the former edition by J. A. HARRISON, published by the same firm. It contains a carefully written introduction comprising a sufficient biography of HEINE, and has in addition a map of the Harz District, a convenience which BUCHEIM might well have inaugurated in his edition of the same book. The notes of the new edition comprise pp. 72-92. I think the editor might well have been more generous in his annotations, as the "Realia" of HEINE's prose are not so easily understood even by the best informed instructor. But this defect seems small, when this edition is compared with VAN DAELL's, which contains no introduction whatsoever, no biography, and but three pages

of notes, among which you can find *Promotionskutsche* defined, "Person, die einem Studenten zur Vorbereitung des Examens behülflich ist. Vergleiche mit dem Englischen: to coach a student."

To the following of the notes exception should be taken:

Page 72; 4,11. *Lüder*, "probably the name of a dog." It is more likely the name of one of the fellow-students of HEINE, the more so as 'einen Anlauf nehmen' is a gymnastic term for a running jump, which is hardly applicable to a dog. *Lüder* and *Lüders* are common North-German names.

Page 75; 6,31. *Dummerjahn* is no compound "coined by HEINE"; it is an old and very common expression in northern Germany.

Page 77; 13,26. *Ziegenhainer* are not slender walking-sticks, but on the contrary, they are very heavy, almost club-like canes, which were carried by German students in the beginning of this century.

Page 79; 14,28. *Stunde* does not stand for league, but for one half of a German mile, as two hours are calculated for the distance of one German mile. The German *Stunde*, therefore, is a little less than two and one half statute miles.

Page 79; 16,15. *Handlungsbeflissener* is not "commercial traveller," but means clerk, exclusive of the meaning of travelling clerk.

Page 80; 17,25. *Abgekappter Kegel* is not "decapitated ninepin," but means 'truncated cone.'

Page 80; 19,19. *Glückauf* is the customary salutation among miners.

Page 81; 21,26. *Schlippe* (or *Schlüppe*) should be *Schippe* (or *Schüppe*).

Page 86; 50,1. 'Einen Bären anbinden.' "Dr. Buchheim says the phrase is conjectured to have originated in the story that a bear-leader, not being able to pay his score, decamped, tying a bear to the door of the inn in lieu of payment." A very constrained way of explaining the meaning of this phrase. In the earlier German prose "Einen Bären anbinden" means 'to tell a hunting story,' and the connection with the present meaning 'to borrow under false pretenses' is obvious.

Page 86; 50,13. "An's linke Bein antrauen"

is an obscene variation of "an die linke Hand antrauen," 'to contract a morgannatic marriage,' and should have been left out in a school edition.

Page 89; 58,20. *Clavierauszug*; not "piano-forte selections," but 'pianoforte score.'

Page 89; 59,7. The more usual spelling is *carmoisin*, not *carmesin*.

Page 91; 67,12. *Knebelbärtigen* "mustachioed"; *Knebelbart* is not a 'mustache,' but a 'goatee.'

Page 92; 72,12. *Ladenschwengel*, not "errand-boy," but 'counter-jumper' or some similar derogatory term for clerk in a retail store.

HENRY SENDER.

University of California.

CORRESPONDENCE.

"EARLY ENGLISH."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Will some reader of MOD. LANG. NOTES kindly explain to me what "Early English" denotes? I find the phrase in various college catalogues, but find it impossible to attach any definite meaning to it. Does it mean Old English, or Middle English, or something midway between the two, or sometimes the one and sometimes the other? I ask the question in the interest of a consistent terminology, or, if that is impracticable, in the interest of a consistent interpretation of the terminologies employed.

ALBERT S. COOK.

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MR. RENAUD'S METRICAL TRANSLATIONS.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Mr. CHARLES RENAUD of New York (quondam President of the French Society) has gone to infinite pains to furnish a metrical translation into English of FRANÇOIS COPPÉE's plays "Le Pater" and "Le Passant"; also of THÉODORE DE BANVILLE's comedy "Socrate et sa Femme." He has undertaken to follow scrupulously these authors in thought as well as verse, and has, in the main, succeeded exceedingly well. His translation gives closely the spirit and *verve* of

the French originals and the language is well chosen and vigorous. In endeavoring, however, to copy exactly the Alexandrine verse, he has labored uselessly, so far as his efforts at masculine and feminine rimes are concerned. No English speaking person, in reading poetry, would pronounce, however indistinctly, the final "e" or any other mute syllables, at the end of the line. Yet Mr. RENAUD, in imitating the necessary alternation of the masculine and feminine rimes, evidently expects him so to do. Thus, for example:

"Ye gods! What can I break? Unmoved he goes his way,
With step assur'd and slow. And such through night and day,

Is, woe unequalled yet, my miserable fate.

Can spouse of Athens here exhibit such a mate?"

(Socrate at sa Femme, Scène ii).

Would any one read the last words of the final lines above *fatë* and *matë*? Or would he even notice that they were to be read so or even considered so, if his attention were not especially called to the fact? This is indeed a servile imitation of the French feminine rime, but Mr. RENAUD cannot for a moment think that it is English feminine rime. To the eye it might perhaps be such; but to the ear, never. Now, in several cases the true English feminine rime really occurs. Is this an oversight on the translator's part? It would almost seem probable. Again Mr. RENAUD has allowed himself the poetical license of increasing the syllables of several words. (Theseus, Zeus, etc.; pronounce respectively *The-se-us* and *Ze-us*, etc.). This is, to say the least, rather inelegant, and might easily have been avoided.

Yet, taken as a whole, the work is very well done, and those unable to read the text in the original can certainly derive much pleasure from the perusal of this translation. Even the oddity of the feminine rime, so called, may have its value in giving an idea of the French verse, or at least in serving as a sort of literary curiosity.

CHARLES J. DEGHUÉE.

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[Mr. RENAUD's attempt to imitate in English the effect of the alternation of masculine and feminine rimes, as here signalized, is certainly interesting, and perhaps falls not quite so far short of the desired end as might at first

appear. In primitive French versification the "masculine" rime-word was properly one ending in a consonant-sound (*tenebros, merveilleos*), the "feminine" rime-word one ending in a vowel-sound (*pertë, desertë*),—final vowels except Latin *a* (French *e*) having already disappeared. But in further course of time final consonants (*tënébreux, merveilleux*) and final *e*, as well (*perte, déserte*), became silent (final *e* at least virtually so). This new state of affairs, which is the one at present prevailing, exactly reverses the situation, so far as the relation of masculine and feminine rimes is concerned, the masculine rime in Modern French being one in which the rime-word ends in a vowel-sound (*sot, mot*), the feminine rime one in which it ends (virtually) in a consonant-sound (*sotte, motte*). (Certain classes of exceptions are only incidental and do not invalidate the general statement.) Such being the case, there seems to be no reason why the alternation of rimes such as English *so, now* and *sot, cot*, should not be resorted to by an ingenious translator as a suggestion, to the English ear, of a closely corresponding and necessary alternation—which, by the way, did not become established till the second half of the sixteenth century—in French. H. A. T.]

BRIEF MENTION.

The Eight Annual Convention of the Modern Language Association of America will be held at Vanderbilt University, Nashville, Tenn., during the Christmas holidays of this year.

Students of early Italian have good reason for gratification at the recent appearance of Professor ERNESTO MONACI'S 'Crestomazia italiana dei primi secoli con prospetto delle flessioni grammaticali e glossario.' This is altogether the best collection in existence of the early material of the language. It consists of sixty-one selections of prose and verse, mostly the latter, commencing with that earliest fragment yet found: "*sao ko kelle terre, per kelle fini que ki contene, trenta anni le possette parte sancti benedicti*," words contained in a "Carta Capuana" of the year 960; and ending with "Rime e Prose di GUITTONE D'AREZZO," thirteenth century. The compiler has submitted the texts chosen to a criti-

cal comparison with the original MSS. and, when feasible, made complete collations. He has been particularly careful to include all the earliest remains. These are usually found mixed up with Latin. Up to and including the twelfth century they are both few and fragmentary, but linguistically in the highest degree interesting. This first fascicle, which contains 184 large octavo pages, is completely occupied with text. The following one, which we are led to understand will not be very long delayed, will contain the inflections and glossary referred to in the title. The work may be recommended as absolutely essential to any who are interested in the origins of Italian language and literature. Its value is indeed guaranteed by the name of the distinguished editor (Città di Castello: S. Lapi, 1889).

An instructive little monograph lies before us entitled "On Etruscan and Lybian Names: A Comparative Study" by the distinguished worker in American linguistics, Dr. DANIEL G. BRINTON of the University of Pennsylvania. In a paper presented last year before the American Philosophical Society, the learned writer offered certain considerations for the purpose of showing that the Etruscans were originally a colony of Lybians or Numidians from North Africa. Since this opinion was published, it has been confirmed indirectly by observations of special investigators touching resemblances of speech and customs between these two peoples, and the author proposes in the present article to adduce further evidence confirmatory of his view of this knotty race-question by instituting "a comparison between the proper names preserved in the oldest Lybian monuments and a series of similar names believed to be genuine Etruscan." He treats of Lybian epigraphy, Etruscan invasions of Egypt, names of divinities, names of persons, proper names from Corippus, and place-names. The material is drawn, of course, from the well-known works of DEECKE, FAIDHERBE, HALÉVY and others, but it is presented in so clear and attractive a light and the comparison of word-forms is so skillfully brought out, that the reader is impressed by the close similarity of verbal elements which, from a different point of view, might

not appear so strikingly related. While, therefore, the little pamphlet does not contain anything especially new, it is pleasing and suggestive.

It is announced that "the Fellows and the President of Harvard University have decided to establish a prize of two hundred and fifty dollars for the best English thesis. The prize is to be known as the G. B. SCHRIER Prize, and will be open for competition only to those who have been successful candidates for honors in English or in modern literature".

SANDEAU'S 'La Maison de Penarvon' is the latest novel in the 'Romans Choisis' series of W. R. Jenkins (New York, Boston: Schoenhof). In make-up and typographical execution it maintains the uniform excellence of its predecessors. 292 pp. 60 cts.

The same house sends Nos. 4 and 5 of its 'Classiques Français' with notes by Prof. SUMICHRAST, of Harvard. They are the 'Andromaque' of RACINE and the 'Horace' of CORNEILLE. The editing is well done, concentrating in the notes the essential part of the many classical commentaries on these two plays. 25 cts. each.

From the Pitt Press Series (Cambridge, England) come two most attractive text-books, 'Les Plaideurs' of RACINE and 'Les Précieuses ridicules' of MOLIÈRE. Both are excellently edited by that colleague *in partibus*, Dr. E. G. W. BRAUNHOLTZ. While the annotator has availed himself of previous material he has introduced much of his own, especially in the observations on verse in 'Les Plaideurs'. An innovation so far as we are aware, is an Index to the notes which bring the latter together in concise shape. The comments on the play of MOLIÈRE are more literary and historical while those on the comedy of RACINE are more decidedly gramatical and refer to the *Wellington College French Grammar* praised by Dr. BRAUNHOLTZ in his Preface, but which, we think, must be comparatively unknown in this country.

The most recent translation in the 'Great French Writers' series is LEON SAY'S 'Turgot' (Chicago: A. C. McClurg & Co.). The English version, by Prof. M. B. ANDERSON, shows a gain in smoothness and idiomatic rendering

over the previous books. By a comparison of the pages of the original with those of the translation it is seen that the latter often unites the shorter French sentences and likewise at times rejects redundant expressions. As is the case in 'Montesquieu' of this series, the English edition has an Index, which is lacking in the French, and which renders the subject matter much more accessible to students of economics.

JANSSEN'S 'Gesammtindex zu KLUGE'S etymologischem Wörterbuch der deutschen Sprache' (Strassburg: Trübner, 1890. 8vo., pp. 289.) is intended to render more accessible the wealth of etymological and historical material contained in KLUGE'S remarkably concise work. The 'Gesammtindex' contains, first, sixty lists of words in as many languages and dialects, with references to the German words under which they are mentioned in the dictionary, so that by this means KLUGE'S work can be made to serve to some extent the purposes of an etymological dictionary of Gothic, Old High German, Anglo-Saxon, English, Norse and other languages. Among the most useful indices is one of Modern German provincialisms and as a highly acceptable feature may be mentioned the insertion of proper names, particularly German names, in their alphabetical order; e. g., *Chlotilde, Uhland*. After these word-lists follow indices of Indo-European and Germanic roots; and, finally, a 'Sachindex' of forty pages, which it is necessary to examine in order to realize what an amount of useful information not strictly etymological KLUGE'S work contains. It is embarrassing to decide which of the numerous attractive headings should be selected to give readers an idea of the completeness and general utility of this index, but among others may be mentioned: Aussterben alter Wörter; Genuswechsel; Kultur der Germanen; Lautgesetze (a useful tabular view of Indo-European and Germanic sound-changes); Lehnwörter; Neuentlehnung; Präfixe; Religion und mythologische Vorstellungen; Specifisch germanische, westgermanische, deutsche, hochdeutsche, niederdeutsche Wörter; Suffixe; Umdeutung; Verborgenbleiben uralter Wörter; Veredelung und Verschlechterung der Bedeutung.—The

value of KLUGE's dictionary has been greatly enhanced by the painstaking labor of the compiler of this Index.

The Society for Publishing Old Northern Literature, of Copenhagen, announces that it is preparing a photo-type edition of the unique vellum *Codex Regius of the Earlier Edda*, arranged on the same plan as the Autotype edition of the "Beowulf," (Published for the Early English Text Society, 1882). This work which will be completed in the course of the year 1890, and the selling price of which will be 25 kroner (\$7.00) is offered to the members of the Society for 10 Kr. (\$2.75).

There is hardly any manuscript of greater interest to the students of Teutonic Philology than the *Codex Regius of the Earlier* (commonly called *Lamunder*) *Edda*; and it is not to be doubted that all Germanic students will eagerly avail themselves of this opportunity to secure so cheaply this edition, of which the Secretary of the Society, Dr. KAALUND, the Librarian of the Arnamagnean Manuscript collection, speaks in a private letter to a friend in this country in the following terms: "our phototype edition of the *Codex Regius of the Earlier Edda* promises—thanks to the application of the newest and most improved technical methods—to be very successful." Although BUGGE's edition will for a long time yet to come be the standard one, this can in no way detract from the interest of the present work, which will enable every scholar to judge for himself about the reading of the manuscript.

The regular dues for members of the society are 5 kr. (\$1.50) a year and for this sum all the publications of the Society are sent, postage free, to subscribers. Libraries and other institutions may become subscribers as well as private individuals. Thus it appears from the latest report that thirty-nine, chiefly University, libraries in Europe are among the members, but only one American, that of Harvard University. The publications for last year are: 'Laxdoela Saga,' first part, edited by Dr. KAALUND; 'Faeroe Islandic Anthology' (fourth part) with Literary and Grammatical Introduction and Glossary, by V. U. HAMMERSHAIMB, and lastly 'East Northern and Latin Mediæval Proverbs' by AXEL KOCK and

CARL OF PETERSENS, first part. The last mentioned publication is of special interest to the students of mediæval civilization. The first part contains a portion of the text of the Danish and Latin Proverb Collection of PEDER LAALÉ reprinted from the edition of 1506. A Similar Swedish collection will follow. Both the editors are well known as trustworthy scholars.

Dr. DANIEL G. BRINTON, the well-known scholar in all that pertains to the linguistics and archæology of the aborigines of this continent, has recently published a collection of essays and addresses which should be widely welcomed ('Essays of an Americanist.' Philadelphia: Porter and Coates). These chapters are classified under the following significant heads: (1) Ethnology and Archæology; (2) Mythology and Folk-lore; (3) Graphic Systems and Literature; (4) Linguistic. Several of these essays are here printed for the first time; others, we are told, "have been substantially rewritten," and are reclaimed from the more or less inaccessible places of their original appearance. The volume contains matter of highest importance for the scientific student of anthropology,—anthropology in that wide sense which embraces ethnology, psychology, archæology, history, language, and literature. The deep and sympathetic scholarship of Dr. BRINTON acts powerfully upon any mind that comes within range of its influence. That range of influence should be extended, and these essays are well adapted to the purpose. The object of this notice is to draw the attention of students of language to the value of the study of the American languages, as set forth by Dr. BRINTON. Not every philologist secures, under the restraints of academic and professional traditions, that broad outlook which may enable him to see the relation of his special domain of studies to a larger whole. The difference between the study of a literature and of literature, of a language and of language, is just the difference which often separates the true, profound and modest scholar from the narrow petulance and intolerance of feeble vision. The breadth of genuine scholarship is so wholesomely and suggestively represented in these essays that they will prove helpful to every earnest student of language and literature. Dr.

BRINTON'S volume should be read by every one that knows or ought to know the value of such a work as PAUL'S 'Principien,' or of the works of WILHELM VON HUMBOLDT and of STEINTHAL on the philosophy and the psychology of language.

It is a pleasure to announce that PAUL'S 'Principien' is now accessible in an English translation (Macmillan & Co.). The translator, Professor H. A. STRONG of Liverpool, has indeed not attempted that adaptation of English illustrations which would certainly have increased the interest and value of the text for the student of English, but he has made a good direct translation of a book written in difficult German—a service, in this instance, too important to be obscured by any measure of fault-finding.

Where only a brief course in Middle High German can be given, Dr. W. GOLTHER'S 'Nibelungen und Kudrun in Auswahl' (Stuttgart: Götschen) may be used to advantage. It contains an outline of Middle High German grammar and prosody, about 600 stanzas of the Nibelungenlied suitably selected (with an introduction), "Der hürnen Seyfried," about 450 selected stanzas of "Kudrun," (with an introduction), and a vocabulary. The little volume is well printed and neatly bound, and the price very low.

Messrs. D. C. Heath & Co. have issued 'A New German Dictionary' by ELIZABETH WEIR, originally published in England. For a book of its size (1112 pp. small 8vo) it is unusually complete, especially in the matter of idioms, a very large number of which are correctly rendered. The typography, such an important matter in a dictionary, is good, but the press-work does not seem to be of uniform quality in all parts of the book. The low price places this excellent aid within the reach of all students.

The *Open Court* (Chicago) for December 12, contains a treatment of the fundamental problem, in regard to speech, of "The Difference between Man and Animal," by PROF. F. MAX MÜLLER; the same Journal for Dec. 19th, has "No Mystery in Language" by the same celebrated author; the number for January 30 (1890) contains "Goethe and the Marriage Re-

lation," by Prof. CALVIN THOMAS of the Univ. of Michigan; the number for Feb. 27 contains an article by Prof. ERNST HAECKEL "Goethe on Evolution."—The *Academy* (Syracuse) for January, pp. 565-571, has an article on "Instruction in Language," by T. H. CASTOR of Charlestown, Mass.—The *Dial* (Chicago) for December has a review of DU CHAILLU'S 'The Viking Age,' by RASMUS B. ANDERSON; *ibidem*, March, "Henrik Ibsen," by W. E. SIMONDS.—The *Transactions of the American Philological Association*, 1888, vol. xix, contains the following articles: "On the Impersonal Verb," by DR. JULIUS GOEBEL; "The 'Continued Allegory' in the First Book of the Fairy Queen," by J. ERNEST WHITNEY; "Standard English: its Pronunciation, How Learned," by Prof. FRANCIS A. MARCH.

PERSONAL.

Dr. JAMES MORGAN HART, Professor of Modern Languages and Literatures in the University of Cincinnati, has been called to the chair of Rhetoric and English philology recently established in Cornell Univ., Ithaca, N. Y.

Professor FREDERICK SPENCER of University College, N. Wales, has announced for the next session a course of ten lectures on "The Origin and Development of the French National Epic." The series will run as follows: 1. Introductory; 2. The Poetry of the Franks; 3. History and Legend; 4. The Royal Cycle; 5. The Song of Roland; 6. The Songs of Feudalism; Renaut de Montauban; 7. The Southern Cycle; 8. Extra-Cycle Poems; 9. The French National Epic in its relation to the Literature of Europe; 10. Style of the Chansons de Geste.

Dr. JOHN E. MATZKE of Bowdoin College is preparing for D. C. Heath & Co. (Boston) an edition of 'Hernani,' in which will be given full literary, historical and grammatical notes.

Mr. CHARLES GRAHAM DUNLAP has been recently elected Professor of the English Language and Literature at the University of Kansas, where, during the past two years, he has been associated with the instruction in English. Previous to his relations with this institution, Professor DUNLAP was for four years a graduate student of English at the Johns-Hopkins University.

JOURNAL NOTICES.

SHAKESPEARIANA. VOL. VII. January and April.—Some Reminiscences of J. O. Halliwell-Phillips.—Hollingburg Copse.—Reynolds, Rose Ewell, An Afternoon at Hollingburg Copse.—Halliwell-Phillips's Last Manuscript.—His Communication to the Shakespeare Society of New York.—His Bequest to the same.—The Will.—What the "Rarities" are.—In Memoriam.—Vandalism at Stratford-upon-Avon.—Mr. Timmins's Recollections.—Mrs. Stopes's "The Bacon-Shakespeare Question."—Was Shakespeare an educated man?—Price, Thos. R., Love's Labour's Lost.—Walfes, Alfred, The Baconian Comedy of Errors.—Dall, Mrs. C. H., Some Notes on Mrs. Stopes.—Wight, John G., Polonius.—Breeze, Sidwell N., What is a Parallelism?—The Phoenix and the Turtle.—Proceedings of the New York Shakespeare Society.

ANGLIA, VOL. XII. PART IV.—Logeman, H., Anglo-Saxonica Minora.—Holthausen, F., Die quelle von Ben Jonsons Volpone.—Holthausen, F., Zu Middletons 'No wit, no help like a woman's.'—Logeman, H., Stray Gleanings.—Graef, A., Die präsentischen tempora bei Chaucer.—Heuser, W., Zu Fischer, Sprache und autorschaft der mittellengl. leg. St. Editha und St. Etheldreda.—Flügel, E., Lieder-sammlungen des XVI. Jahrhunderts.—Lawrence, J., On the Codex Junius XI.—Wuelker, R., Zu Partonope of Blois.

ENGLISCHE STUDIEN, VOL. XIII, PART III.—Zupltza, J., Die romanze von Athelston.—Holthausen, P., Dryden's heroisches drama.—Wendt, G., Das englische haus der gemeinen.—Reviews: Heyne-Soeln, Beowulf, 5te auflage (E. Koepfel).—Sarrazin, Beowulf-Studien (E. Koepfel).—Zupltza, J., Cynewulfs Elene, 3te auflage (O. Brenner).—Koebling, E., Ipomedon (M. Kaluza).—von Eckstaedt, Shakespeare und Shakspero. (L. Proescholdt).—Jeaffreson, The Real Shelly (R. Ackermann).—Conrad, H., William Makepeace Thackeray (E. Regel).—Koernig, Franz, Erklärungen einzelner stellen zu Byron's Manfred (F. Bobertag).—Sweet, H., A History of English Sounds (F. Kluge).—VOL. XIV, PART I.—Kellner, L., Zur textkritik von Chaucer's Boethius.—Oliphant, E. F., The Works of Beaumont and Fletcher.—Klinghardt, H., Die genetische erkklärung der sprachlichen ausdrucksformen im unterricht.—Reviews: Lauchert, F., Geschichte des Physiologus (M. F. Mann).—Flügel, Ewald, Sir Philip Sidney's Astrophel and Stella and Defence of Poesie (E. Koepfel).—Wagner und Breymann, Marlowe's werke (L. Kellner).—Elze, Karl, Notes on Elizabethan Dramatists (A. Wagner).—Sommer, H. O., Erster versuch über die englische hirtendichtung (O. Reissert).—Uhlemann, Der verfasser des kommentars zu Spensers Shepherd's Calendar (H. O. Sommer).

POET-LORE. January, February, March, April: Glennie, J. S. S., Shakespeare as Citizen.—Brown, Anna R., At the Waking of Helgi.—Pancost, Henry S., "Luria."—Rolfse, W. J., "The Merchant of Venice."—Clarke, Helen A., "Abt Vogler."—Porter, Charlotte, A Modern Richard.—Seldenslecker, Oswald, English and German Literature in the eighteenth century.—Emerson, O. F., "Antony and Cleopatra."—Simpson, Jane H., Shelley at Essex Hall.—Dole, N. H., Shakespeare and the Russian Drama.—Kingsland, W. G., Personal

Recollections of Browning.—Brown, Anna R., The Passing of Segid.—Brown, Anna R., The Battle with the Water-Sprite.

VIERTELJAHRSSCHRIFT FÜR LITTERATURGESCHICHTE. VOL. III. NO. I.—Herrmann, M., Die lateinische 'Marina.'—Michels, V., Zur Geschichte des Nürnberger Theaters im 16. Jahrhundert.—Brandl, A., Zu Lillo's Kaufmann von London.—Sauer, A., Aus dem Briefwechsel zwischen Bürger und Goeckingk.—Hirzel, L., Briefe des Herzogs Carl August an Karl Ferdinand von Sinner in Bern.—Kettner, G., Die Anordnung der Schillerschen Gedichte.—Schoenbach, A. E., Zur Volksliteratur.—Mayerhofer, J., Faust beim Fürstbischof von Bamberg.—Wellen, A. v., Gerstenberg und J. G. Jacobi.—Roetteken, H., Goethe's 'Amine' und 'Laune des Verliebten.'—Behaghel, O., Zu Heinse.—Schmidt, E., Kleists 'Heilige Cécilie' in ursprünglicher Gestalt.—Leitzmann, A., Zur Entstehungsgeschichte des 'Julius von Tarent.'—Hoffmann, O., Notiz zu Lessing.—Schneiddekopf, C., Anspielungen auf die Faustsage.

ZEITSCHRIFT FÜR DEUTSCHES ALTERTHUM UND DEUTSCHE LITERATUR, VOL. XXXIV, NO. I.—Schoenbach, Bedeutung der Buchstaben.—Hildebrandt, Freidank und Walther.—Eolte, die Sultans. tochter im Blumengarten.—Kochendoerffer, Bruchstück aus dem Willehalm Ulrichs von Tüheim.—v. Ottenthal, Zwei Fundstücke aus Passeier.—Kochu, Die Handschrift des rheinischen Marienlobs.—Brandes, Drei Sammlungen mnl. Reimsprüche.—Schoenbach, Die Quelle Wernhers von Elmendorf.—Schroeder, Zum Hildebrandslied.—Stösch, Noch einmal mhd. gelouben.—Bolte, Zwei Stammbuchblätter Paul Flemings.—Welland, Ahd. Schreibernotiz.—Kossina, Müllenhof, Deutsche Alterthumskunde. II.—Wrede, Feist, Grundriss der gotischen Etymologie.—Ballerstedt, Lünig, Die Natur in der altgermanischen und mhd. Epik.—Strauch, Roethe, Reinmar von Zweter.—Strauch, Müller, Heinrich Laufenberg.—Martin, Schweitzer, Hans Sachs.—v. Weilen, Spengler, Der verlorene Sohn im Drama des XVI. Jh's.—Heinzel, Hanisch, Zur Kritik und Metrik der Hamfismäl.—Heinzel, Orvar-Odds saga, ed. Boer.—Literaturnotizen; Miscellen.

REVUE DE PHILOGIE. TOME III. FASCICULE 4. 4ME. TRIMESTRE 1888. Cladat, L., Jean Fleury, Felix Hémet, Michel Bréal, Gaston Paris, A. Delboulle, Louis Havet, F. Brunot, L. Crousié, Marty-Laveaux, H. Thomas, C. Chabaneau, J. Bastin: La question de l'accord du participe passé.—Bourellez, P., Latin interval en provençal et en français.—Fleury, J., Le patois de La Hague et des îles anglo-normandes.—Devaug, A., Compte du prévôt de Juis en dialecte bressan (1365).—L.-G., Comptes-rendus sommaires et notices bibliographiques.—Table des matières du tome III.

CANADA-FRANÇAIS. Volume Troisième, 3ème Livraison.—MAI 1890. Gerin-Lajolle, A., Dix ans au Canada: De 1840 à 1850 (suite).—Table, Geo. W., Au Temps des vieux Créoles.—La Plantation des belles-demoiselles (traduction).—Routhier, A. B., Les Grands Drame.—Forest, Sylvain, Le Souvenir. Poésie.—Legendre, Napoléon, Annibal. Nouvelle canadienne (suite).—Fréchette, Louis, Barbo-Bluc.—Poisson, Adolphe, Le Nicolet. Poésie.—de Martigny, Chs., Voyage en Grèce. Athènes, l'Acropole (suite).—Dandurand, Mme Raoul, L'asile Galignani.—Fréchette, Louis, Stances. Juliette, quatorzième enfant de la famille.—Suite, Benjamin, Le Pays des Grands Lacs au XVIIe siècle.—Forest, Sylvain, Le Printemps. Poésie.—Routhier, A. B., L'honorable P. J. O. Chauveau.—Legendre, Napoléon, Revue étrangère.—Gosselin, L'abbé Aug., Bibliographie, N. L., L. F., T. H.

MODERN LANGUAGE NOTES.

Baltimore, June, 1890.

THE AMAZONIAN TYPE IN POETRY.

In the preface to my second edition of the poem of 'Judith' I have said: "The conception, so familiar in European literature, of the woman in arms, magnanimous in the council-chamber and the field, is always, I believe, primarily and essentially Germanic, whether found in VIRGIL or SPENSER, in ARIOSTO or TENNYSON." Having hazarded this statement, I can not escape the responsibility of at least endeavoring to substantiate it.

The mention of VIRGIL at once suggests the heroic figure of Camilla, and the account of her exploits in the Eleventh Book of the 'Æneid' (11, 648-663): "But in the midst of the slaughter exults the Amazon, with one side bared to the fight, Camilla girt with a quiver; and at one time she throws in quick succession the tough spears with her hand, then unwearied she seizes in her right hand a strong axe. Golden is the bow that rattles on her shoulder, she wears the arms of Diana. She too, if ever driven back she retires, shoots arrows in her flight, turning her bow to the foe. But around her are her chosen comrades, both the maiden Larina, and Tulla, and Tarpeia shaking her brazen hatchet, daughters of Italy, whom divine Camilla chose for herself to be her glory, good handmaids both in peace and in war. As when in squadrons the Amazons of Thrace trample Thermodon's frozen stream, and war in painted arms, either around Hippolyte, or when martial Penthesilea returns in her chariot; amidst the cries of the mighty throng the female bands exult with their crescent shields."*

CONINGTON, in his edition of VIRGIL (2, xxxv) seems scarcely able to decide from what materials VIRGIL framed his conception. He says: "Mr. GLADSTONE has remarked with justice that, while HOMER'S women are uniformly feminine and retiring, VIRGIL'S are slightly masculine and generally of a pronounced type; they are agitated by violent passions and meet with violent ends. This is ascribed by an able critic in a weekly journal to VIRGIL'S experience of his own age, when, for the first time in Roman history, women came upon the stage of public life: it is, I think, no less due to the influence of the actual stage of Attica. . . . They occupy in-

*LONSDALE and LEE's translation.

dividually a large portion of the drama, sometimes, like Io or Electra, as sufferers, sometimes, like Clytemnestra or Hecuba, as actors rising to masculine importance. VIRGIL may have had actual precedents, in history or fiction, for the characters of Dido, Amata, Juturna, and Camilla: but even if he had not, his recollections of Greek art must have been amply sufficient both to suggest the thought and to guide the pencil." But why should not VIRGIL'S own indications suffice? In the passage above Camilla is once called the Amazon in a figure of speech, and again is compared to two great Amazonian leaders in an elaborate simile. Does not this warrant us in concluding that it was the Amazons whom he had in mind? Surely the parallel is much closer between Camilla and these warrior maidens than any that can be drawn between her and the heroines of Greek tragedy.

Britomart is the type of SPENSER'S warlike women, and shall be introduced in the midst of a knightly encounter, the language being modernized ('F. Q.' 3. 4. 16):

But she again him in the shield did smite
With so fierce fury and great puissance,
That, through his three-square scutcheon piercing quite
And through his mailed hauberk, by mischance
The wicked steel through his left side did glance;
Him so transfixed, she before her bore
Beyond his croup, the length of all her lance;
Till, sadly sousing on the sandy shore,
He tumbled on an heap, and wallow'd in his gore.

SPENSER'S own thought about the originals upon which the character is based may be deduced from the beginnings of Cantos 2 and 4 of Book III ('F. Q.' 3. 2. 1, 2; 3. 4. 1, 2):

Here have I cause in men just blame to find,
That in their proper praise too partial be,
And not indifferent to woman kind,
To whom no share in arms and chivalry
They do impart, ne maken memory
Of their brave gests and prowess martial:
Scarce do they spare to one, or two or three,
Room in their writs; yet the same writing small
Does all their deeds deface, and dims their glories all.

But by record of antique times I find
That women wont in wars to bear most sway,
And to all great exploits themselves inclined,
Of which they still the garland bore away;
Till envious men, fearing their rule's decay,
Gan coin straight laws to curb their liberty:
Yet, sith they warlike arms have laid away,
They have excelled in arts and policy,
That now we foolish men that praise gin eke t'envy.

Where is the antique glory now become,
That whilom wont in women to appear?
Where be the brave achievements done by some?
Where be the battles, where the shield and spear,
And all the conquests which them high did rear,
That matter made for famous poets' verse,
And boastful men so oft abashed to hear?
Been they all dead, and laid in doleful hearse?
Or do they only sleep and shall again reverse?

If they be dead, then woe is me therefore;
But if they sleep, O let them soon awake!
For all too long I burn with envy sore
To hear the warlike feats which Homer spake
Of bold Penthesileæ, which made a lake
Of Greekish blood so oft in Trojan plain;
But when I read, how stout Deborah strake
Proud Sisera, and how Camill' hath slain
The huge Orsilochnus, I swell with great disdain.

SPENSER then has Camilla in mind, the queen of the Amazons her prototype, and the Deborah of the Book of Judges. The two former reduce to the one Amazonian type, as we have already seen, and the latter I had in mind in the sentence of my preface next following that quoted above, where I said: "But this conception, native to the Germanic race amid European peoples, was no doubt powerfully reinforced and elevated by the influence of Hebrew poetry and history."

SPENSER was greatly indebted to ARIOSTO, and it was perhaps the opening stanzas of the Twentieth Canto of the 'Orlando Furioso' that he imitated in the passages quoted above. These stanzas run thus in ROSE's translation:

Great feats the women of antiquity
In arms and hallowed arts as well have done,
And of their worthy works the memory
And lustre through this ample world have shone.
Praised is Camilla, with Harpalice,
For the fair course which they in battle run.
Corinna and Sappho, famous for their lore,
Shine two illustrious lights, to set no more.

Women have reached the pinnacle of glory,
In every art professed by them well seen:
And whosoever turns the leaf of story,
Finds record of them neither dim nor mean.
The evil influence will be transitory,
If long deprived of such the world has been;
And envious men, and those that never knew
Their worth, have haply hid their honors due.

Our chief authority for the derivation of ARIOSTO's Marfisa and Bradamante is PIO RAJNA, in his valuable work entitled 'Le Fonti dell'Orlando Furioso.' From this book we will cull the extracts which may seem

necessary in order to place fact and theory in their true light. He has been speaking of the womanly women of ARIOSTO, and thus proceeds:

"Costoro, o buone o malvagie, sono femmine in tutto e per tutto. Ma nei nostri romanzi tiene pure un luogo cospicuo un tipo che sta come di mezzo tra il femminile ed il maschile: la donna guerriera. E il Bojardo e l'Ariosto ce ne presentano due esemplari ben distinti, in Marfisa e in Bradamante" (p. 41).

Professor RAJNA then refers to the theory of PAULIN PARIS, that the type is first found in an Old French romance of comparatively late date, the warrioress in which is named Aye. He then continues: "Secondo me, non è esatto il dire che il tipo sia il medesimo. Marfisa, Bradamante, sono donne guerriere; invece Aye è una femmina costretta per un concatenamento di casi a mentire il sesso, e a farsi credere uomo" (p. 41).

Nor are they to be confounded with giantesses: "Similmente non si confonderanno le donne guerriere colle gigantesche, le quali appartengono a una razza speciale, che in qualche modo si può dire intermedia tra l'uomo e la bestia" (p. 42).

He then considers the possibility of their derivation from actual women, such as the history of the Middle Ages tells of, but this also he rejects: "Ma neppur questa derivazione è la vera. Al più al più coteste eroine potrebbero avere avuto qualche efficacia come cause occasionali; chè l'arte non si procaccia con una laboriosa trasformazione e idealizzazione del reale ciò che preesiste di già nel suo mondo fantastico. E le donne guerriere preesistevano difatti, ed erano famigliari a tutte le menti sotto altri nomi. Ognuno vede che intendo parlare delle Amazzoni, popolarissime sul declinare del Medio-Evo, soprattutto in grazia delle storie trojane. E ci sarà forse bisogno di rammentare a chi legge la Teseide del Boccaccio? Nè l'azione delle Amazzoni fu solo diretta. Il tipo della mitologia greca aveva avuto un riflesso nel poema di Virgilio: A Penthesilea dobbiamo Camilla, guerriera senza amori, come la nostra Marfisa, ch'io non dubito di chiamare sua figliuola ideale. Marfisa è un' invenzione del Bojardo; ma assai prima di lei il nostro romanzo cavalleresco aveva accolto altre figure del medesimo genera, quasi tutte derivate, in ultime analisi, dallo stesso ceppo greco-latino" (p. 44).

In establishing the origin of these characters in ARIOSTO's poem, Professor RAJNA has confirmed the results already reached for VIRGIL and SPENSER. To TENNYSON a

simple reference will suffice. He mentions many famous women of all ages and countries in "The Princess," but more especially refers at the outset to certain mediæval heroines, of whom an account is given in chronicles of that period. Whether or not there be any foundation in fact for this allusion, the literary tradition with which he was perfectly conversant is that which is already before us, and this must have powerfully influenced the poet in the composition of "The Princess." Even if we should suppose that TENNYSON had actual, historical women in mind, these women may have been in one sense a product of the romantic poetry which we have been considering. The Middle Age idealized its own deeds: fact speedily became enveloped in the gorgeous hues of fiction, and fiction sought to realize itself in fact; the chivalric romances moulded the characters of the knight, the lady, and the page; and adventures were undertaken in emulation of the exploits renowned in song.

The literary tradition which so long prevailed was primarily, as we have seen, the tradition of the Amazons. Our inquiry therefore resolves itself into this: Whence sprang the idea of the Amazons? Two theories respecting them are found in PRELLER's 'Griechische Mythologie' (3d edition): according to the one they were the attendants of the Ephesian Diana, and hence of Asiatic origin; according to the other they would represent women of the Northern race or races with which the Greeks had come in contact, the Scythian Amazons of ÆSCHYLUS and HERODOTUS. It is to the latter of these that the author inclines, and this view is even more decidedly held by a later writer, quoted in a footnote to the posthumous edition of the work. To quote from PRELLER (2: 85-61):

"Diese kriegerischen Frauen, die in grossen Schaaren als Umgebung der Mondkönigin auf wilden Rossen einherstürmen, machen in solchen Fabeln ganz den Eindruck eines wilden Heeres am Himmel, eines Heeres von Stürmen und Wolken, das den unheimlichen Eindruck der asiatischen Mondgöttin nicht wenig verstärkt. Bald ist daraus eine Umgebung von kriegerischen Hierodulen geworden, wie wir sie im Gottesdienste der Artemis von Ephesos und anderen Gegenden Kleasiens kennen gelernt haben, bald das bekannte Bild einer kleinasiatischen Bevölkerung, wie in den Sagen von Kämpfen der Phryger und

Lyder mit den Amazonen. Häufig veranlasste zu solchen Localisirungen die kriegerische Weise roher Völker, bei denen die Frauen unter den Männern kämpften oder sie zum Kampfe begleiteten, anderswo die den Asiaten und Griechen unbekannte Gynækratie (Herrschaft von Königinnen) oder überhaupt die freiere und selbstständigere Stellung des weiblichen Geschlechtes bei nördlichen Völkern. Indem sich solche Bilder den Griechen mittheilten, wurden sie durch diese zu festen Vorstellungen der mythischen Völkerkunde, die man von den Gegenden am Kaukasos bis in den hohen Norden verfolgen kann."

The footnote referred to is as follows [i, 254]: "O. KLÜGMANN, 'Über die Amazonen in den Sagen der kleinasiatischen Städte,' *Philol.* 30, 524 ff. leugnet eine nähere Beziehung der Amazonen zu der ephesischen Göttin oder zu der von Komana; die Stiftung des ephesischen Cultusbildes, die die Legende durch die Am. geschehen sein liess, sei vom Ursprung des Cultes selbst wohl zu trennen und letzterer nicht auf die Amazonen zurückzuführen, auch hätten sie den Dienst der Göttin auf ihren Zügen nicht verbreitet; in Ephesos erschienen sie als flüchtige, in T. der Artemis Schutz suchende Kriegerinnen. Der Grund der Amazonensage seien Erinnerungen an die mehrfach in Asien vorgedrungenen nordischen Völker und deren kriegerische Weiber."

It was noticed above that ÆSCHYLUS and HERODOTUS speak of Scythian Amazons. The latest writer on the subject of the Scythians identifies them with the Germans (FRESSL, 'Die Skythen-Saken die Urväter der Germanen,' München, 1886). His chapter on the position of women among the Scythians will therefore be of interest here. After quoting several passages from ancient authors he continues (I normalize his extraordinary orthography): "Aus diesen wenigen Beispielen, wobei ich absichtlich das ganze Heer der amazonischen Sagen übergehe um der schlichten Wahrheit desto näher zu bleiben, sehen wir, dass skythische Frauen die Zügel der Regierung ergreifen und sie so glänzend führen, dass sie die Könige rings umher demüthigen und dadurch ewigen Ruhm erlangen. Aber diess kommt nicht von Ungefähr; denn ihre ganze Erziehung ist darnach angethan und eine förmliche Vorbereitung dafür, jeder Zeit und in allen Lagen des Lebens den Mann zu vertreten und zu ersetzen. Von Jugend auf nämlich theilen diese Frauen Leben und Kriegsgefahren ihrer Männer. Unter diesen Umständen ist nichts natürlicher als dass sie gegebenen Falles im Kampfe selbst die Lücken der fallenden Helden ausfüllen und

vom Kampfesfeuer hingerissen in die Schaaren der Feinde dringen, welche durch die in der Schlacht ungewöhnliche Erscheinung vorerst schwanken, dann aber wirklich geschlagen werden. Diese einmal erwachte weibliche Kampfbegier wirkt aber anstehend nach innen, furchtgebietend nach aussen, und da ist es denn kein Wunder, wenn solche Heldinnen als Amazonen verherrlicht und mit einem fabelhaftem (!) Schimmer allmählich umgeben werden, obwohl es dabei mit ganz natürlichen Dingen zugeht. Aber hier dürfen wir wieder einmal nicht mit den Augen der alten Kulturvölker die Schlage uns betrachten. Weder Griechen noch Römer konnten eine solche Stellung, sagen wir lieber Gleichstellung der Frau mit dem Manne begreifen, weil sie sie selber nicht kannten, da die Frauen bei ihnen durchweg eine untergeordnete Stellung einnahmen. Wenn sie nun bei den Skythen die Frauen nicht bloss mit den Männern gleichberechtigt, sondern mit denselben in den Krieg ziehen, sich in das Kampfgewühl stürzen und auch nach Verlust der Männer ihre Staatsangelegenheiten selber ordnen sahen, so musste das nach damaliger Anschauung als etwas Ausserordentliches erscheinen, und es konnte nicht ausbleiben, dass die Sage solcher Vorkommnisse sich bemächtigte und nach ihrer Weise ausschmückte. Wir aber müssen in der skythischen Frau zwar ein der Zeit nach fernes, aber den Thaten nach desto wahrhaftigeres Spiegelbild des germanischen Weibes erkennen, welches, seit germanisch gedacht wird, eben dadurch hervorragt, dass es nicht die Dienerin, sondern die Genossin des Mannes ist, welche mit demselben nicht nur die Aufgaben des Friedens löst, sondern mit ihm alle Beschwerden und Gefahren theilt, mit ihm in das Feld zieht und hinter der Schlachtlinie sich aufhält, um die ihrigen stets von da aus geistig anzuspornen, körperlich zu erquicken, die Verwundeten zu pflegen, sowie die Gefangenen entgegenzunehmen, wie aus Taciti Germ. c. 7, histor. 4, 18, aus Strabo c. 294, aus Plutarch Mar. c. 27 und aus dem I. Merseburger Zauberspruch zu ersehen; oder sich selber dem Feinde entgegenstürzt nach Plutarch Mar. c. 19, Tacit. Germ. c. 8; oder endlich gleich von vornherein nach Mannes Art gerüstet am Kampfe Theil nimmt, wie Dio 71, 3 und Vopiscus im Aurel. c. 34 erzählen. Und somit sind selbst die nordgermanischen Valkyrien nur ein andere mit Zuthaten versehene und vergöttlichte Wiedergabe der einstigen skythischen Amazonen" (FRESSL, pp. 62-3).

In the Alexandrian period it would seem that the example of the German women had even affected the Greeks, manifesting itself first of all perhaps at the Macedonian court, though Spartan and Oriental customs may

have contributed powerfully to the total result (cf. ROHDE, 'Der griechische Roman,' pp. 62-5).

We have thus traced the martial heroines of SPENSER and ARIOSTO (and, one might add, the Clorinda of TASSO as well), back to the Germanic women reflected in the pages of TACITUS, in the 'Nibelungen Lied,' and in the Trilogy of WAGNER. The weakest link in the chain is of course the absolute identification of the Amazons with the warlike women of the Teutonic race, but the testimony in favor of such identification can hardly be overthrown, especially if due emphasis be laid on the (at least proximate?) Asiatic origin of the Scythians, as is done in the preface to FRESSL's book, where he says: "Asien ist die Urheimath der Skythen oder Urgermanen, sowie der gesammten Arier."

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THE PARALLELISMS OF THE ANGLO-SAXON "GENESIS."

Since the publication of HÖNNCHER'S investigation into the sources of the "Genesis," in which with accurate and numerous data he not only corroborates SIEVERS'S theory that the lines 321-851 are an interpolation from the Old Saxon "Heliand," but also proves that the Vulgate is the only source from which the author of "Genesis" directly drew, better opportunity has thus been given for the study of this poem in its relation to other Anglo-Saxon poems. The "Genesis" has long held the best claim to be entitled a work of CÆDMON, because its introductory verses so closely resemble the genuine Cædmonian lines quoted by BEDA. This circumstance alone attaches special interest to an examination of the poem's phraseology.

BALG's attempt to attack the unity of the "Genesis," excluding, of course, the acknowledged interpolation from the "Heliand," is not convincing. His statement that the poem is the work of several authors, a collection, perhaps, of single poems treating of the lives of the patriarchs, demands little credence from one that has followed HÖNNCHER'S careful presentation of the poet's method in employing the Vulgate.

The method here pursued is to present (1) the parallel passages between the "Genesis" and "Beowulf"; (2) between the "Genesis" and the so-called Cædmonian Poems; (3) between the "Genesis" and the so-called Cynewulfian Poems.

"GENESIS."

2. wuldorcyning
2. wordum herigen
17. 112. 925, etc. ecean drihtnes
19. firena fremman
21. soþ and riht
31. worde cwæþ
38. hearde niðas
40. dreama leas
49. 1446. him seo wen geleaf
61. grap . . faum folmum
90. werige gastas
106. idel and unnyt
115. strangum mihtum
126. sigora waldend
154. ofer foldan
204. geond hronrade
203. land tredaþ
225. nean and feorran
236. ne wyrþ me wilna gad
238. sædon . . þanc
241. stiþferhþ cyning
242. on sande
269. mægyn and cræft
275. nis me . þearf
280. wundra gewyrcean
299. wearþ gebolgen
315. on uhtan
321. godes hylðo
324. hatne heaðowelm . . brade ligas
333. leohtes . and liges
353. { weoll him on innan hyge
 { ymb his heortan
364. sorga mæst
367. wesan him on wynne
373. hearde clommas
374. fæste befangen
383. heardes irenes
391. us god . forswapen
402. on aldre
- 409-10. maðmas . . forgeafe
418. windan on wolcne
424. mid rihte
442. godes andsaca
448. leolc on lyfte
451. mid mandædum
459. metod man-cynnes
468. liðe and lofsum
485. dreamas and drihtscipes
486. lifes niotan
489. langre hwile
498. feorran gefered
570. to soðe sægst
584. wæs seo hwil þæs lang, þæt

SARRAZIN, in his 'Beowulf-Studien,' collected a partial list of parallelisms, to which KAIL (*Anglia* vol. xii) has also contributed. To complete the subject in hand, it has been thought best to add their examples to these comparisons:

"BEOWULF."

2796. wuldur-cyninge
3177. wordum herge
1692. 1779, 2330, etc. ecean dryhtne, etc.
101. fyrene fremman
1700. soþ and riht
2046. word acwæþ
2171. niða heardum
850. dreama leas
2323. him seo wen geleaf
2086. grapode gearo-folm
133. wergan gastas
413. idel and unnyt
1844. mægenes strang
2875. sigora waldend
1196. on foldan
10. ofer hronrade
3019. el-land tredan
- 1175, 2318. nean and feorran
661. 949 ne biþ þe wilna gad
1809. sægde . . þanc
2567. stiþmod . . bealdor
- 295, etc. on sande
418. mægenes cræft
2494. næs him . þearf
930. wyrcan wunder æfter wundre
- 1539, etc. wæs gebolgen
126. on uhtan
671. metodes hylðo
- { 82. heaðowylma bad, laðan liges
- { 2819. hate heaðowylmas
728. lige . leoht
2714. { him on breostum . weoll,
 { attor on innan
2328. hyge-sorga mæst
2014. wæs on wynne
964. heardan clamnum
1296. fæste befangen
1112. iren-heard
477. hie Wyrð forswæop
1779. on aldre
2640. maðmas geaf
1119. wand to wolcnum
2056. mid rihte
787. godes andsaca
2832. æfter lyfte lacende
563. manfordædian
110. metod . . man-cynne fram
3184. liðost and lof-geornost
99. arihtguman dreamum
681. aldre be-neotan
- 16, etc. lange hwile
839. feorran . feran
- 51, etc. seggan to soðe
83. was hit lenge þa gen, þæt

"GENESIS."

586. þurh holdne hyge
 595. þæt is micel wunder
 624. lað . . . lufe
 635. gewæld hafað
 642. halig dryhten
 677. utan and innan
 695. gearwe wiste
 697. nearwan nið
 735. murnan on mode
 737. þreaweorc þoliað
750. mod wesan bliðe
 789. godne grettan
 793. grædige and gifre
 810. scineþ . . . sunne
 824. wine min Adam
 864. rice þeoden
 905. wide siþas
 921. hearde genearwad
 927. eðel secean
 927-8. secean, wynleasran wic
 941. wædum gyrede
 955. to frofre
 962. eard and eðyl
 957. grundwelan ginne
 983. fromæg . . broðor sinne
 997. nales holunge
 1020. wurde to feorhbanan
 1021. winemagum
 1027. on wenum
 1029. feor oððe neah
 1039. fah gewitan
 1041. aldre beneoteð
 1046. mid guðþræce gretan dorste
 1061-2. wocan bearn
 1068. forð gewat
 1071. æðelinga gestreon
 1071-2. aldorgedal . . sceolde
 1079-81. { hearpan . . hlyn awehte,
 { swinsigende sweg
1102. grimme gryre
 1126-7. þas woruld . ofgyfan
 1129. eðelstol heold
 1135. niðða bearna
 1167. on laste
 1173. mine gefræge
 1175-6. lifde . and . breac . . woruld—gestreona
2353. wintrum frod }
 1194. frod wintres }
 1205. deaðe swealt
 1111. of . lænan life feran
 1216. woruld of geaf
 1231. heold . . teala
 1244. mægðe geond middangeard
 1252. mægð scyne
 1268. gigantmægcas gode unleofe
 1288. ellen dohte
 1320. wintra worn
 1345. on . hof gangan

"BEOWULF."

267. þurh holdne hyge
 771. þa wæs wundor micel
 511. ne leof ne lað
 79. gewæld . hæfde
 686. halig dryhten
 774. innan and utan
 878, etc. gearwe ne wiston
 2351. nearo . niða
 50. murnende mod
 284. { þreanyd þoliað
 1419. { weorce on mode, to gepolianne
 436. sie . . modes bliðe
 347. godne gretan
 1498. heorugifre, grim and grædig
 606. sunne . . scineþ
 457. wine min Beowulf, etc.
 1210. rice þeoden
 878. wide siþas
 1439. hearde genearwod
 520. gesohte . eðel
 822. secean wynleas wic
 1441. gyrede . . eorl-gewædum
 14. to frofre
 2198. eard eðel-riht
 1552. gynne grund
 1263. angan breðer, fæderen-mæge
 1076. nalles holina
 460. wearþ . . to hand-bonan.
 65. wine-magas
 2895. on wenum
 2870. feor oððe neah
 1263. fag gewat.
 680. aldre beneotan
 2735. guð-winum gretan dorste
 60. bearn . . wocun
 1479. forð-gewitenum
 1920. æðelinga gestreon
 805. scolde his aldorgedal
 { 88. hearpan sweg
 { 611. hlyn swynsode
 { 3023-4. hearpan sweg . weccan
 2136. grinne gryrelicne
 1681. þas woruld ofgeaf
 2371. eðelstolas healdan
 1005. niðða bearna
 2945. on last
 776, etc. mine gefræge
 { 1062. worulde bruceþ
 { 1953. lif-gesceafta lifigende breac
 { 2240. long-gestreona brucan
- 1724, etc. wintrum frod
 3037. wundor-dea ðe swealt
 2845. ende gefered lænan lifes
 1681. woruld ofgeaf
 2208. geheold tela
 74. mægðe geond . middangeard
 3016. mægð scyne
 112. gigantas, þa wið gode
 572. ellen deah
 263. wintra worn
 1974. to hof gongan

"GENESIS."

1363. heofonrices weard
 1371. duguðum dyrum
 1383. oðer swile
 1383-4. reðe, wællgrim
 1385-6. feorh of flæschoman
 1396. halig god
 1414. under swegle
 1414. soð metod
 1417. for famig scip
 1422. holm-ærna mæst
 1429. on sunde
 1430. wonne yða
 1446. him seo wen geleah
 1487. fæger on foldan
 1509. ara este
 1519. wildu deor
 1528. mid mundum
 1532. weaxað and wridað
 1532. wilna brucað on eorðan
 1534. foldan sceatas
 1555. niwan stefne
 1574. werum and wifum
 1607. heold . rice
 1608. breosta hord
 1625. dogora . rim
 1632. mægen and strengo
 1673. for wlence
 1702. weox . under wolcnum
 1735. eðeltyrf
 1742-3. forð . . metodsceaft seon
 1769. gumcystum god
 2544. him þæs lean forgeald }
 1808. him þæs lean ageaf }
 1819. wæs þæt . to strang
 1821. hornsele hwite and hea
 1820-2. geseah—blican
 1836. feorren cumenra
 1838. feore gebeorgan
 1840. swa he ær dyde
 1844. ellenrof eorl
 1857. sinces brytta
 1890. wunedon . . wicum
 1931. wunden gold
 1937. ecne unræd
 1972. bennum seoce
 1978. gombon gieldan
 1991-3. { brugdon . . hringmæled sword
 { ecgum dihtig
 2005. weold wælstowe
 2005-6. gewat . . fæsten secan
 2008. þa sæl ageald
 2028. wære weorce on mode
 2038. on wæl feallan
 2062. scylda and sceafta
 2066. þær hlihende huðe feredon
 2078. golde berofan
 2137-8. gewurðod, dome
 2192. beorhte scinan
 2212. steape stanbyrig
 2248. beddreste gestah
 2334. rices hyrdas
 2335. wide mære

"BEOWULF."

1390. rices weard
 487. deorre duguðe
 1583. oðer swylc
 122. grim . . . reðe
 2424. feorh . flæsce bewunden
 380. halig god
 1078. under swegle
 1611. soð metod
 1909. for, fleat famig-heals
 78. heal-ærna mæst
 1618. on sunde
 1373-4. yð-gebland . . . won
 2323. him seo wen geleah
 866. foldwegas fægere
 2378. estum mid are
 1430. wil-deor
 1461. mid mundum
 1741. weaxeð and wridað
 950. gad worolde wilna
 95. foldan sceatas
 2594. niwan stefne
 993. wera and wifa
 465. heold gimme-rice
 1719. breost-hord
 824. dogora dæg-rim
 1270. mægenes strenge
 338. for wlenco
 8. weox under wolcnum
 409. eðel-tyrf
 1180. forð . metodsceaft seon
 1486. gumcystum godne

 114. him þæs lean forgeald
 133. wæs þæt . to strong
 80-1. sele . heah and horngeap
 220-1. gesawon—blican
 360. feorran cumene
 1548. gebearh feore
 1891. swa he ær dyde
 3063. eorl ellenrof
 607. sinces brytta
 3083. wicum wunian
 1193. wunden gold
 1201. ecne ræd
 2740. feorhbennum seoc
 11. gomban gyldan
 1286-7. { sword . . . ecgum dyhtig
 1564. { hringmæl gebrægd
 2051. weoldon wælstowe
 2949. gewat . . . fæsten secean
 1665. þa . sæl ageald
 1418. wæs weorce on mode
 1070. in . wæle feallan
 3119. scild-weall, sceft
 124. þanon . huðe hremig . faran
 2931. golde berofene
 1645. dome gewurðad
 1517. beorhte scinan
 2213. stanbeorh steapne
 677. on bed stige
 3080. rices hyrde
 898. wide mære

"GENESIS."

2342. wiste gearwe
 2349. dæges and nihtes
 2357. swa þu bena eart
 2431. cynna gemunde
 2445. in under eodas
 2448. com . on last
 2452. geonge and ealde
 2462. æðelinga gedriht
 2470. ylða bearnum
 2476. þinceð gerisne
 2532. bearn . and bryd
 2535. eorl mid idesum
 2537. under burhlocan
 2542. weallende fyr
 2544. lange þrage
 2557. fyr . . forswearh eall }
 2548. lig eall fornam }
 2554. efne swa wide swa
 2560. frea mid þy folc
 2571. drihtnes domes
 2572. þæt is wundra sum
 2575. mid ærdæge
 2578. wælgimne rec
 2605. wine druncen
 2666. folces weard
 2670-1. handa sweng
 2708. þeoden mæra
 2757. milde on mode
 2761-2. word-beot . . gelæsted
 2771. weox and þah
 2782. beaga weard
 2791. weorce on mode
 2792. soð metod
 2811. wið freand oððe feond
 2814. is wide cuð
 2827. gesceapu healdeð
 2844. swegle under
 2855. ad gegæran
 2857. sweordes ecge
 2858. leofes lic
 2860. fisan to fore
 2865. grægan sweorde
 2866. egesa . wunode
 2877. hlifigan hea
 2895. swa him gemet þinceð
 2905. sword be gehiltum
 2906. stille gebad
 2916-8. medum, ...sigorleanum
 2919. ginfæstum gifum
 2920. þæt þe wæs leofra
 2933. sægde leana þanc
 2934. sið and ær

In comparing the "Genesis" with the so-called Cædmonian poems, "Exodus," "Daniel," "Crist," and "Satan," the conclusions made by BALG seem to gain confirmation. GROTH reported, from his examination of the parallelisms between the "Genesis" and

"BEOWULF."

2339. wisse . gearwe
 2269. dæges and nihtes
 352. swa þu bena eart
 613. cynna gemyndig
 1037. in under eodas
 2944-5. com . on last
 71. geongum and ealdum
 117. æðelinga gedriht
 150. ylða bearnum
 2653. þinceð . gerysne
 2956. bearn and bryde
 1649. eorlum and . idese mid
 1928. under burhlocan
 2881-2. fyr . weoll
 54. longe þrage
 1122. lig ealle forswearh
 1223. efne swa side swa
 2357. frea-wine folces
 441. drihtnes dome
 1607. þæt was wundra sum
 126. mid ærdæge
 2661. wæl-rec
 1467. wine druncen
 2513. folces weard
 1520. hand swenge
 2572. mærum þeodne
 1230. modes milde
 523-4. beot . . gelæste
 8. weox . . . ðah
 922. beah-horda weard
 1419. weorce on mode
 1612. soð metod
 1864. wið feond ge wið freond
 2923. wæs wide cuð
 3084. heoldon . gesceap
 1078. under swegle
 3137. gegiredan . . ad
 1107. sweordes ecg
 2080. leofes monnes lic
 1805. fuse to farenne
 2681-2. sword . . grægmæl
 1261. wæter-egesan wunian
 81-2. hlifode heah
 688. swa him gemet þince
 { 1575. be hiltum
 { 2987. swyrd hilted
 301. stille bad
 { 1021. sigores to leane
 { 2146-7. leanum, . . . mede
 1271. ginfæste gife
 2751. þæt me is micle leofre
 1810. sægde . . leanes þanc
 2500. ær and sið

the "Exodus," that the diction of the latter bears the closest resemblance to the "Béowulf;" but after the "Béowulf" to the "Genesis;" and least of all to the Cynewulfian works. He had been preceded by GÖTZINGER, who, though not always employing the fullest proof

possible arrived at the conclusion that the "Genesis" was written later than the "Exodus" or the "Daniel," not however by many centuries. The "Exodus" is assigned by GROTH to the eighth century, to a place between the "Beowulf" and the "Andreas;" while the "Daniel," according to HOFER, possesses a vocabulary of the classical period and is thus classed as a work of the middle of the eighth century. In his opinion, the resemblance of the "Daniel" to the "Genesis" is so close that not only should it be re-

garded that the poems are contemporaneous, but also that the author of "Daniel A" was most intimately acquainted with the "Genesis."

ZIEGLER also states that between the "Daniel" and the "Genesis" there exists the closest relationship as regards tone and expression of the narration, so close, indeed, that the assumption of one author for both poems has nothing to oppose it. But he does not speak so confidently of the poems, entitled by GREIN "Crist," and "Satan."

"GENESIS."

1. rodera weard
2. wereda wuldorcynning
2. wordum herigen
5. frea almihtig
7. ecean dryhtnes
10. wide and side
11. wuldres bearnum
13. engla preat
15. þegnas . þeoden
- 24-5. of siblutan godes ahwurfon
33. ham . heofena rices
50. heofena heahcynning
63. yr on mode
75. susl þrowedon
81. duguða mid drihtne dream habbendra
88. on godes rice
89. beorht and geblædfast
95. swegltrorhte seld
97. halig god
99. eorðe and uproder
113. helm eallwihta
104. wida grund
122. lifes brytta
126. sigora waldend
134. sidne grund
144. lifes weard . . .
151. heahrodor
154. ofer foldan
155. mare mergen
175. lifes leohtfruma
193. metod alwihta
197. eorðan ælgrene
- { 225. nean and feorran
- { 1029. feor oððe neah.

"CÆDMON."

- { Sat. 612. rodera weard
- { cri 134. id.
- { Dan. 308. wereda wuldorcynning
- { Ex. 547. weroda wuldorcynning
- { Sat. 661. wordum herigað
- { cri. 430. wordum hergen
- { Dan. 378. frea mihtig
- { cri. 395. frean ælmihtiges
- { Dan. 360. ecne dryhten
- { cri 396. ecan dryhtnes
- { Ex. 427. widdra and siddra
- { cri 394. wide and side
- { Sat. 699. wid and sid
- Sat. 587. wuldres bearn
- cri 738. engla preat
- Sat. 662. þegnas ymb þeoden
- Dan. 630. ahwearf in godes gemynd
- Sat. 216. ham in heofonrice
- Dan. 408. heahcynning heofones
- Dan 210-11. bolgenmod . . yrre
- { Dan. 621. susl þrowede
- { Sat. 41. susel þrowian
- Sat. 19. dreamas . duguðe and geþeode
- Sat. 368. in godes rice
- { Dan. 500. beorht on blædum
- { Sat. 415. beorhte blæda
- Sat. 589. seld sweglbefalden
- { Ex. 71. halig god
- { Sat. 56 halig god
- { Ex. 76. eorðan and uproder
- { Cri. 1129 eorðan . and uproder
- Cri. 410. helm alwihta
- Dan. 301. widne grund
- Cri 334. lifes brytta
- { Ex. 16. sigora waldend
- { Sat. 218. id.
- Cri 785. sidne grund
- Cri. 1643 lifes weard
- Dan 236 of heah rodore
- Ex. 396. after folean
- Ex. 346. morgen mære-torht
- Dan. 409. lifes leohtfruma
- Dan. 14. metod alwihta
- Cri. 1129. eorðan ealgrene
- { Ex. 1. feor and neah
- { Cri. 390. feor and neah

"GENESIS."

242. on sande
 260. heofnes wealdend . on þam halgan stole
 265-6. scene, hwit and hiowbeorht
 269. mægyn and cræft
 305. on þa deopan dalo
 311. allmihtig god
 321. godes hyldo gelæstan
 353. weoll . . ymb his heortan
 374. fæste befangen
 400. mægen wihte aþencan
 403. monna bearnum
 418. windan on wolcne
 442. godes andsaca
 455. godes handgesceaft
 459. meotod mancynnes
 468. liðe and lofsum
 476. on þone hean heofon
 489. to langre hwile
 515. gumena dryhten
 527. whitesciene wif
 545. heah rice
 595. þæt is micel wundor
 596. ece god
 603. heofon and eorðe
 639. wuldres aldor
 642. halig dryhten
 642-3. hefonrice . . widbradne
 718. helle and hinnsið
 735. murnan on mode
 793. grædige and gifre
 864. rice þeoden
 867. wæda leasne
 917. lað leodsceaða
 928-30. on wræc hweorfan . . dugeðum be-
 dæled
 929. nacod niedwædla
 941. wuldres weard
 955. him to frofre
 962. eard and eðyl
 978. cyning eallwihta
 1027. wean on wenum
 1078. gleawne geþanc
 1102. mid grimme gryre
 1116. him þæs þanc sie
 1157. weard and wisa
 1173. mine gefræge
 1180. land and leodweard
 1182. eorl . æðele æfæst hæleð
 1205. deaðe swealt
 1211. lænan life
 1263. geteled rime wintra

"CÆDMON."

- Ex. 302. on sande
 Cri. 555. on heahsetle heofones walden
 Dan. 337-8. ælbeorht, whitescyne wer
 Dan. 328. cræft and meah
 Cri. 1532. on þæt deope dæl
 Sat. 288. ælmihtiga god
 Dan. 219. æ godes . gelæste
 Ex. 148-9. heaðowylmas heortan getenge
 Cri. 1158. fæste bifen
 Dan. 145. meahthe . . wihte aþencean
 Ex. 395. manna bearn
 Ex. 80. wand afer wolcnum
 { Ex. 502. godes andsaca
 { Sat. 191. id.
 Ex. 492. handweorc godes
 { Dan. 36. moncynnes metode
 { Sat. 64. meotod moncynnes
 Cri. 914. lufsum and liðe
 Ex. 460. heah to heofonum
 Dan. 661. lange hwile
 Dan. 613. gumena dryhten
 { Dan. 338. witescyne wer
 { Cri. 493. weorud witescyne
 Dan. 676. hea rice
 Dan. 604. þurh wundor micel
 Sat. 18. ece god.
 { Ex. 426. heofon and eorðe
 { Sat. 56. heofnes and eorðan
 { Ex. 270. wuldres aldor
 { Cri. 8. wuldres ealdor
 { Dan. 12. halig dryhten
 { Cri. 348. halga . dryhten
 Ex. 556. brade rice
 Sat. 456. hellegrund, hinsidgryre
 Ex. 535. murnað on mode
 Sat. 32. gredige and gifre
 Dan. 109. rice þeoden
 Dan. 634. wæda leas
 Ex. 40. lað leodhata
 Sat. 120-1. { hweorfan . . wadan wræclastas
 { . . duguðum bedeled
 Dan. 633. nacod nyd-genga
 { Cri. 527. wuldres weard
 { Sat. 514. wuldres weard
 { Ex. 88. folce to frofre
 { Dan. 339. him . to frofre
 { Dan. 612. eard and eðel
 { Sat. 116-7. eard . , eðel
 { Sat. 616. cyning alwihta
 { Cri. 687. id.
 Ex. 213. wean on wenum
 Dan. 743. gleaw geþances
 Dan. 439. of þam grimman gryre
 Dan. 308. þæs þe þanc sie
 Dan. 566. weard and wisa
 Ex. 368. mine gefræge
 Ex. 57. land and leodweard
 Dan. 89. æðele cnihtas and æfæste
 Dan. 143. sweltað deaðe
 Ex. 268. lænes lifes
 { Ex. 372. geteled rime
 { Sat. 502. wintra gerimes

"GENESIS."

1290. helm alwihta
 1320. ymb wintra worn
 1363. heofonrices weard
 1411. weroda drihten
1414. soð metod
 1503. cuð dyde
 1534. foldan sceatas
1587. geoce gefremede
 1602. siððan his eaforan ead bryttedon
 1603. him wæs beorht wela
 1623. þa him cwealm gesceode
 1669. foremeahtige folces ræsuan
 1673. wlence and . wonhygdum
 1666. burh geworhte
 1686. sped . ahton
 1696. his mihta sped
 1719. þa þæs mæles wæs mearc agongen, þæt
1724. wintra fela
 1734. metode gecorene
 1790. rume rice
 1818. drihtne gecoren
 1819. wæs þæt witu to strang
 1931. welan, wunden gold
 1960. þa ic . gefrægn
1961. fromne folctogan
 1983-4. se wanna fugel . deawig feðera
1985. hræs on wenan . . .
 1989. heard plega
 1998. heardum hearmplega }
 1999. feorh . . nergan
 2005. wæpna laf
 2030. þeownyd þolode
 2057. heardan handplegan
 2078. golde berofan
 2118. halegu treow
 2274. witodes bidan
 2311. tacn soð
 2332. lufan and lisse
 2349. dæges and nihtes
 2388. soð gelyfan
 2404. readum golde
 2439-40. þa to fotum . . hnah
 2474. þurh gemæne word andswarian
 2494. godes spelboda
2542. weallende fyr
 2544. him þæs lean forgeald
 2571. drihtnes domes
2579. hie þæs wlenco anwod and wingedrync
2737. he wæs leof gode
 2777. wyrd gewearð
 2853. gestigest . . hringc þæs hean landes
 2898. hrof hean landes
 2909. stille gelad

"CÆDMON."

- Cri. 274. helm alwihta
 Dan. 325. in wintra worn
 Ex. 485. hedfonrices weard
 { Ex. 8. weroda dryhten
 { Dan. 220. weroda drihtne
 { Sat. 198. werode dryhten
 Ex. 478. soð metod
 Dan. 196. cuð gedydon
 { Ex. 428. foldan sceatas
 { Dan. 502. id.
 { Sat. 3. id.
 Dan. 233. geoce gefremede
 Dan. 672-3. siððan . his aferan ead bryttedon
 Dan. 9. wæs him beorht wela
 Dan. 668. oðþæt him cwealm gesceod
 Dan. 667. foremihtig folca ræsua
 Dan. 678. wlenco . . oferhyd egle
 Dan. 609. burh þe ic geworhte
 Ex. 513. sped ahte
 Dan. 335. his mihta sped
 Sat. 501. þa wæs þæs mæles mearc agangen
 þæt
- Dan. 477. wintra feola
 Dan. 92. metode gecorene
 Dan. 611. rume rice
 Dan. 15. drihtne geeoren
 Sat. 226-7. wæs . full strang . witu
 Dan. 673. welan, wunden gold
 { Ex. 98. þa ic . gefrægn
 { Dan. 1. gefrægn ic
 { Sat. 526. þa ic . gefrægn
 Ex. 14. freom folctoga
 Ex. 161-4. { herefugolas . . deawigfeðere,
 { wonn wælceasega
 Ex. 165. ætes on wenum
 Ex. 327. heard handplega
- Dan. 355. feorh nerigan
 Dan. 74. wæpna lafe
 Dan. 308. þeownyd (*-ned*, Grein) þoliað
 Ex. 327. heard handplega
 Dan. 59. bereafodon . . golde
 Ex. 366. halige treowa
 Ex. 551. bad witodes willan
 Dan. 447. soðra tacna
 Dan. 340. lufan and lisse
 Ex. 97. dagum and nihtum
 Dan. 28. soð gelyfdon
 Dan. 59. readan golde
 Sat. 533. to fotum hnigon
 Dan. 362. cwædon . . ðurh gemæne word
 { Dan. 230. godes spelboda
 { Cri. 336. godes spelboda
 Dan. 214. fyres wylm
 Ex. 314-5. him . . lean forgeald
 { Ex. 520. doma . drihten behead
 { Dan. 32. dryhtnes domas
 Dan. 17 { hie wlenco anwod æt win-þege .
 18 { druncne geþohtas
 Ex. 12. he wæs leof gode
 Dan. 471. wyrd gewordene
 Ex. 385. heahlond stigon
 Dan. 442. heahne, hrof heofona rices
 Ex. 300. stille bad

KAIL in his study of parallelisms observes that the genuine works of CYNEWULF have more correspondences with works of other authors than among themselves. The same is true of the "Genesis" in its relation to the so-called Cædmonian poems. The diction of the "Genesis," as has been seen, is remarkably similar to that of the "Beowulf", next to which the "Andreas" occupies by far the most prominent place. It is significant that GROTH should have found the same to be true of the "Exodus", though this similarity partially depends upon the nature of the subject-matter, which called forth a greater number of stereotyped poetical forms of expression.

"GENESIS."

2. wereda wuldorcýning
2. wordum herigen
3. modum lufien
5. frea almihtig
7. ecean dryhtnes
10. wide and side
12. gasta weardum
16. sægdon . lof
18. synna . . fremman
21. riht and soð
22. engla weard
33. ham and heahsetl heofena rices
49. him seo wen ge Leah
50. heofena heahcýning
58. torhte tire
97. halig god
113. helm eallwihta
115. strangum mihtum
122. lifes brytta
126. sigora waldend
131. wlitebeorhte gesceaft
134. sidne grund
144. lifes weard
154. ofer foldan
175. lifes leohtruma
187. gaste gegearwod
197. eorðan ælgrene
203. land tredað

This marked difference, confirmed by the following comparison of the "Genesis" with the "Andreas", agrees with the results of FRITZSCHE's thesis upon the "Andreas" and CYNEWULF, and with the general disposition to separate the "Andreas" from the genuine works of CYNEWULF. JANSEN adopts this assumption, in his discussion of Cynewulfian poetry. The "Andreas" has here been classed with the genuine poems for the sake of convenience and to enable the reader to keep in view the differences between the "Genesis" and the genuine Cynewulfian poems on one hand, and the "Andreas" on the other. The "Riddles" have not been considered.

"CYNEWULF."

- { An. 418. wuldorcýninges
- { El. 1321. id.
- Jul. 428. wuldorcýning
- { An. 1269-70. herede . wordum
- { El. 893. wordum heredon
- El. 597. mod lufað
- { An. 562. frea mihtig
- { El. 680. id.
- An. 721. ecan dryhtnes
- { An. 1639. wide and side
- { El. 277. side and wide
- El. 1022. gasta weard (=God)
- An. 1088. secgan . lof
- { An. 928. synne gefremedest
- { Jul. 380. synne fremman
- El. 390. soðe and rihte
- { An. 1101. engla weard
- { El. 1316. id.
- An. 1685. halgan ham heofena rices
- An. 1076. him seo wen ge Leah
- { An. 6. heofona heahcýning
- { El. 170. heofoncýning
- { Jul. 360. id.
- An. 1683. torhtlice tir
- { El. 679. halig god
- { An. 14. id.
- { An. 118. helm ælwihta
- { El. 475. helm wera, hlaforð ealra
- An. 162. strangum mihtum
- An. 823. lifes brytta
- El. 732. sigora waldend
- { An. 1439. wlitige gesceaft
- { El. 1089. beorhtan gesceaft
- { El. 1289. sidne grund
- { Jul. 332. id.
- El. 1036. lifweard
- An. 1526. ofer foldan
- El. 793. lifes fruma
- El. 889. gaste gegearwod
- An. 799. eorðan eallgrene
- { An. 803. mearcland tredan
- { El. 612. morland trydeð

"GENESIS."

208. neorxna wang
 225. nean and feorran }
 1029. feor and neah }
 226. gold and gymcynn
 238. ealles þanc
 244. leof gode
 255. weroda drihtne
 256. lof . . wyrcean
 269. mægyn and cræft
 280. wundra gewyrcean
 286. rofe rincas
 309. dæd and word
 311. ællmihtig god
 315. on uhtan
 323. wite þoliað
 324. hatne heaðowelm . . ligas
 340. drihtne dyre . . .
 353. weoll . . hyge ymb . heortan
 364. sorga mæst
 402. on aldre
 424. mid rihte
 459. meotod mancynnes
 462. waldend god
 498. feorran gefered
 515. gumena dryhten
 527. wlitesciene wif
 538. læstan. lare
 560. wordum hyran
 570. to soðe sægst
 596. ece god
 603. heofon and eorðe
 605. micel and mihtig
 638. dryhtna dryhten
 639. wuldres aldor
 695. gearwe wiste
 697. nearwan nið
 730. murnan on mode
 746. on hyge hearde
 750-1. mod wesan bliðe
 811. beorhte sunne
 879. hean hygegeomor
 917. lað leodsceaða
 927. eðel secean
 941. wuldres weard
 955. to frofre

"CYNEWULF."

- { An. 102. neorxna wang
 { El. 756. id.
 { An. 542. neh and feor
 { Jul. 335. feor oððe neah
 { El. 90. golde : gimmas
 { An. 1521. gimma cynn
 An. 1152. ealles þanc
 El. 1048. leof gode
 An. 1581. gode leof
 { An. 173. weoruda drihten
 { El. 897. id.
 An. 1482. lof . . wrohte
 El. 408. mægyn and modcræft
 El. 827. wundor . wrohte
 An. 9. rofe rincas
 An. 596. wordum and dædum
 { An. 76. ællmihtig god
 { El. 786. mihta god
 { An. 235. on uhtan
 { El. 103. id.
 An. 1416. þolian . . witu
 { An. 1544. lige, hatan heaðowælm
 { El. 578. hattost heaðowelma . . lig
 El. 292. dryhtne dyre
 An. 1711. æt heortan hyge weallende
 El. 977. gnornsorga mæst
 El. 571. on aldre
 An. 512. mid rihte
 { An. 69. meotud mancynnes
 { Jul. 436. id.
 El. 4. wealdend god
 { An. 265. feorran geferede
 { El. 993. id.
 An. 621. dryhten gumena
 { El. 72. wlitescyne
 { Jul. 454. seo wlitescyne
 { An. 1426. lare læstan
 { El. 368. id.
 An. 1169. wordum hyran
 { An. 618. secge. to soðe
 { El. 160. to soðe secggan
 Jul. 434. ecne god
 { An. 328. heofon and eorðan
 { El. 728. id.
 El. 597. þa myclan miht
 { An. 876. dryhtna dryhten
 { Jul. 594. dryhtna dryhtne
 An. 55. wuldres aldor
 { El. 1240. nysse. gearwe
 { An. 934. wast. gearwor
 El. 913. niða nearolicra
 An. 99. on mode. murn
 El. 809. on heardum hyge
 An. 1585. bliðe on mode
 An. 1250. beorht . sunne
 An. 1089. hean hygegeomor
 El. 1216. heane hygegeomre
 An. 80. laðra leodsceaðena
 An. 226. eðel secan
 El. 84. wuldres weard
 { An. 311. to frofre
 { El. 502. id.

GENESIS.

957. grundwelan ginne
 1068. gewat forð
 1078. gleawne geþanc
 1119. beorn ellenrof
 1129. eðelstol heold
 1173. mine gefræge
 1194. frod wintres
 1205. deaðe swealt
 1248. bearn godes
 1263. geteled rime
 1363. heofonrices weard
 1417. for famig scip
 1446. him seo wen geleah
 1468. gefeah bliðemod }
 1800. bearn bliðemod }
 1532. wilna brucað . on eorðan
 1603. beorht wela
 1609. gast ellorfus
 1669. folces ræswan
 1686. sped . ahton
 1709. hæleð higerofe
 1711. frea engla
 1818. drohtað secan
 1822. beorhte blican
 1857. sinces brytta
 1893. blædes brucan
 1910. rofum rincum
 1947. mundbyrde heold
 1961. fromne folctogan
 1964. on fultum
 2030. þeownyd þolode
 2100. freonda feascraft
 2137. gewurþod . sigore
 2165-6. halige spæce trymede
 2301. fæle freoðoscealc
 2311. sigores tacn
 2329. godcunde gife
 2349. dægæs and nihtes
 2357. swa þu bena eart
 2373. gleaw on mode
 2574. torhtum tacne
 2451. comon . . corðrum miclum
 2544. lean forgeald
 2566. mære spell
 2571. drihtnes domes
 2590. for frean egesan
 2641. synna brytta
 2737. leof gode
 2806. sweotol. and gesene
 2844. swegle under
 2859. ongann fysan
 2919. ginfæstum gifum

CYNEWULF.

- An. 331. ginne grund
 El. 636. forð gewitenum
 { An. 818. hygeþances gleaw
 { El. 807. gleaw in geþanc
 An. 410. bearn ellenrofe
 An. 176. eðel healdan
 An. 1628. mine gefræge
 An. 506. wintrum frod
 Jul. 125. deaðe sweltest
 { An. 560. godes bearne
 { Jul. 666. id.
 { El. 525. id.
 { An. 1037. geteled rime
 { El. 634. id.
 { El. 197. heofonrices weard
 { Jul. 212. id.
 An. 497. bat . , færeð famigheals
 An. 1076. him seo wen geleah
 An. 659-60. gefegon beornas bliðheorte
 { An. 106. willan brucan
 { El. breac willum in weorlde
 { An. 524. beorhtne boldwelan
 { Jul. 503. id.
 An. 188. gast . ellorfusne
 An. 619. folces ræswum
 El. 1182. ah . sped
 An. 1007. hæleð higerofne
 El. 1307. engla frean
 An. 1541. drohtað secan
 An. 790. beorhte blican
 El. 194. sinces brytta
 An. 17. blædes brucan
 An. 9. rofe rincas
 An. 1435. healde . mundbyrde
 An. 8. frome folctoga
 El. 1053. on fultum
 El. 770. þeowned þolian
 An. 1130. freonde feascraft
 An. 116. sigore gewyrþod
 An. 1420-1. þurh-halig word . . trymman
 El. 88. fæle friðowebba
 El. 85. sigores tacen
 El. 1033. godcunde gife
 El. 198. dægæs and nihtes
 An. 348. swa ge bena sint
 An. 143. modes gleawne
 El. 164. tacne torhtost
 An. 1206. corðre mycle
 El. 274. cwoman . corðra mæste
 An. 387. lean forgilde
 { An. 816. mære spell
 { El. 970. mære morgenspel
 El. 365. dryhten geaf dom
 An. 457. for frean egesan
 El. 958. synna bryttan
 { An. 1581. gode leof
 { El. 1048. leof gode
 An. 565. sweotulra and gesynra
 { An. 98. under swegle
 { El. 75. id.
 { An. 1700. ongan . fysan
 { El. 226. id.
 Jul. 168. ginfæst giefte

The principal parallelisms, cited by KAIL, between Anglo-Saxon poetry and such continental documents as the "Heliand", the "Hildebrand's Lied", the "Muspilli", and the "Wessobruner Gebet," show that a thesaurus of formal expressions was a common heritage of the Germanic peoples, but, at the same time, reveal how inadequate the proof, drawn from such sources, for determining the authorship of a poem. Nor is it surprising that poetical expression should have been so stereotyped, when the very conception of poetical subjects and situations was formed more or less after the same model. Thus SARRAZIN, in his treatment of the relation of CYNEWULF to the "Beowulf", seems to work with a faulty hypothesis, for his whole theory of authorship rests upon the evidence of parallelisms.

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THE FISH AND THE FLOWER AS SYMBOLS IN MEDIÆVAL MANUSCRIPTS.

It so happens that the initials of the words Ἰησοῦς Χριστός θεὸς υἱὸς ζωῆς, which express the Christian creed in a markedly short manner, form the Greek word ἰχθύς=fish. It has been stated that *hence*, in the dark days of the Christian Church, the fish was used as a *secret* symbol by the professors of that Creed.¹ It may have been so; so much is clear, that in Scripture already the allusions to fish and fishers, as well as fishing nets, are numerous, *e. g.*, Matthew xiv, 19. These allusions point to an earlier symbolic employment than the time, for example, of NERO or of DIOCLETIAN.

To find that the fish was used as a symbol in the early centuries of the Christian Era, one has but to peruse such a work as that by the Benedictine PITRA² or that by *le Père*

¹ W. HERTZ, 'Die Sage vom Parzival und dem Gral' p. 19.

² 'Spicilegium Solesmense,' complectens Sanctorum Patrum Scriptorumque ecclesiasticorum anecdota hactenus opera . . . Curante Domno J. B. PITRA, O. S. B. Monacho . . . Parisiis 1852-1858, 4 vols.

CAHIER³, to find instances of it on many a page. See *e. g.*, PITRA vol. iii, page 555: "triginta circiter annulos annulorumque gemmas certe novi, quibus cur diffideam nulla ratio est, immo quorum longe maxima pars in dubia sinceræ antiquitatis præfer argumenta. In his solæ piscium et anchoræ imagines sunt insculptæ, adscriptis sæpe literis ΙΧΘΥC, addito interdum nomine ΙΗCΟΥC, vel ΧΡΗCΤΟΥC et monogrammata & nonnumquam literæ ΙΧΘΥC cum boni pastoris, navis, columbæ, iisdem fere quæ jam Clemens olim Alexandrinus Christianorum insculpendis annulis monuerat, imaginibus coniunguntur." The age of these would seem to be the sixth or seventh century. On p. 558 he mentions some, of the years 238, 245, 353, 355, etc. They appear to have been found mainly in graves and on sepulchral monuments. Sometimes the inscription and the fish are reported to have been engraved by different persons.

In the same way we find in Scripture the germ of the Christ-worship under the symbol of a flower.⁴ "Ego flos campi" are words of Jesus; and see the prophesy in Isaiah xi, 1: "And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots." Besides indicating Christ, the flower was also used to symbolize the Virgin Mary. See for this PITRA ii, 397: "Flos significat Christum cuius vox in Canticis: Ego flos campi; Ha, Domine, quia tu es decor et decus mundi. Et nota, quod physici dicunt id quod purissimum est in arbore, vel in herba, transire in florem: quod Christo aptissime congruit, qui naturam humanam, sine omni culpa et motu culpæ, accepit vel assumsit." And on the same page: "Flos significat beatam Virginem et Dei matrem Mariam: quod quum innumeris possim probare exemplis . . . etc.

These quotations will make it sufficiently clear that during the Middle Ages the fish and the flower were each used as a symbol of Christianity. It would be strange if the use of the symbols had been altogether discontinued in later times. What we certainly may expect is that they should gradually have

³ 'Caractéristiques des Saints dans l'Art populaire' . . . par le P. CH. CAHIER, S. J., Paris, 1867.

⁴ For other designations of the Son of God, see PITRA iii, pp. xii and xiii (Vita, Salus, Gigas, Ovis, Pax, Vitulus, Lapis, vitis, panis, A et Ω, virga, etc., etc.).

come to be applied in a slightly different way. As a matter of fact I am acquainted with but few cases of subsequent usage, and my object in writing this is to call attention to these symbols in connection with the hypothesis that I have to offer. I have been particularly struck by a note in a recent publication by R. FISCHER: 'How the Wise man taught hys sone.' One of the MSS. of this treatise (which is one of that class of which the 'Disticha Catonis' is the most characteristic representative) has the words "Amen quod Kate"⁵ at the end and under these the drawing of a fish. This note drew my attention to the subject. The MS. in question has been published before by Dr. FURNIVALL (Early English Text Society, Extra Series viii, a collection of various treatises, and usually denoted by the title of the first of these: "Queene Elizabethes Ackademy"). Neither Mr. FISCHER nor Dr. FURNIVALL explains the allusion, which however, after what has gone before, will be found not to be so very obscure. A reference to Dr. FURNIVALL's edition revealed the interesting fact that this was not the only place where the fish occurs, as also that a flower was found used in much the same way. The passages are the following:

1. Under the words (FURNIVALL p. 47, ll. 105, 106):

*For' and pou any chyder be
Thy neyghors wylle speke pec vylony,*

we find the drawing of a fish (see ib. p. 51).

2. *Ther'-for' all-myghty god Inne trone,
Spede vs Alle, bothe euen and morne,
And bringe vs to thy hyzhe blysse,
That neuer more fro vs schall mysse!*

Amen, quod Kate.

"With a drawing of a fish (? a jack) and a flower underneath," adds the editor, ib. p. 51.

3. *And Ihesu brynge vs to his blysse,
The chyld pat w[as] in bedleme borne.*

Amen, quod Kate.

⁵ Mr. FISCHER's publications form part of a series: "Erlanger Beiträge zur Englischen Philologie," herausgegeben von HERMANN VARNHAGEN (Erlangen und Leipzig, A. Deichert'sche Verlagsbuchh. 1889). In a review of this series I have already briefly explained this passage, promising to deal with it more fully at some early date. By this article I redeem that promise. See *Le Moyen Age, bulletin mensuel d'histoire et de philologie*, Paris, 1890, No. 4.

"With a drawing of a fish underneath," ib. p. 55.

4. . . . *And euer to pi better luke pon Aveylle pi hode.*

Under these words (p. 61) there is the drawing of a fish (cf. ib. 64).

5. (*Take A candell in pi hond Anon*), and
hold hym lyght;
To he haue drownkyn' what he wyll, styll
by hym pon byde.

Amen, quod Kate.

"With a sketch of a flower underneath" (p. 64).

Here we have the flower and the fish, but hardly in their pristine force. Let us examine these five cases. 1. The first is from a treatise: 'How þe goode wyfe taught hyr Douȝter.' On the page where the fish is found there is no passage in connection with which it could have any symbolic meaning. 4. This is taken from "Stans puer ad mensam," as is also 5. Neither of these two can have any connection with the passages near which they are placed.⁶ With 2 and 3 (the latter is the passage quoted by Mr. FISCHER) the case is different. In either passage Christ is invoked. Here is my point. Could there yet be any hidden meaning in these symbols, not of course the one that we found for it as the original meaning, but a slightly different signification (see *ante*)? Surely we may expect a symbol to "wear off," as well as we find a change of meaning in a word, which is also but a symbol of ideas. In that case the fish and the flower would have come to be used as generally and vaguely connected with the name and invocation of Christ and the Holy Virgin. It would be tempting to go a little further yet and to assume that a general invocation of the heavenly blessing had become inherent in the symbol, so that a fish or a flower would, in course of time, have come to take the place of the well-known addresses to Jesus Christ or the Virgin Mary which we find at the end (or at the beginning) of so very many mediæval religious poems.⁷ But this is perhaps going too far.

⁶ In the case of 4 and 5 there is, at the beginning of the poem, a passage of the character of those to which I shall have presently occasion to refer.

⁷ An instance that happens to occur to me is that of the beginning lines to 'Athelston' (*Engl. Studien* xiii, 331).

A special reason why I publish these notes in this periodical is that it is read by "all sorts and conditions of men."⁸ My readers who have doubtless inspected French and German MSS. may remember other instances.⁹ The matter seemed to me of sufficient importance to be made the subject of an investigation. Now that attention has been called to these drawings I may expect others to add more material to the scanty number of cases in point at my command.

The instances—few as they are—on which I base my hypothesis, are curiously enough all taken from one (15th c.) Oxford MS. (Ashmole 61). Autopsy of that MS. would perhaps reveal more cases.

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THE DEVELOPMENT OF *cl* INTO *l̃* IN THE ROMANCE LANGUAGES.

In his 'Grammatik der Romanischen Sprachen' §§421 et seq. and §§487 et seq., MEYER-LÜBKE admits a difference of development between *cl* when initial and when medial. Initial *cl*, we are told, changed to *kly* and from this new sound either *l̃* or *ky* developed in the usually accepted way. Medial *cl* followed the same line of change completely only in Roumanian, and in Italian with the exception of *-cli* (which passed through *-cl'i>l̃*) and *cl-* (where *gl->g'l->l̃* were the intervening steps). In the remaining part of the Romance speech-territory, however, *cl* went through changes similar to *cl*, that is, *cl>xl>xl̃>l̃*. This theory is carried out by MEYER-LÜBKE in his characteristic scholarly manner, and sustained by an almost bewildering mass of upon

8 I am especially thinking of its European readers.

9 Just now, Prof. H. PIRENNE of this University calls my attention to an account of a fifteenth century MS. at Luxembourg. The last two lines of this MS. which, be it distinctly understood, treats of theological matters, read as follows:

Et est finis, sit laus et gloria ternis (sic!)
Explicit iste liber de pisce (?) Sum modo liber.

The point of interrogation shows that the writer of this account (BONNARDOT; see 'Archives des Missions,' 1889, p. 380) did not see the allusion. As I have not seen the MS. I can but guess that it may be another—very interesting—general application of the word *piscis*.

the analogy of the development of *cl*, which, as is well known, is itself a moot question, doubts may arise as to the necessity of making the distinction. It seemed to the writer that the question would be placed in its true light, if we correctly understood the first step in the development, that of *cl<kly*. It is quite possible to pronounce *c* and *l* in such a way that *c* is a true velar guttural (γ_{oh}),¹ and this was no doubt the pronunciation from which the svarabhaktic vowel developed in such words as PERICULUM for older PERICLUM. In popular speech, however, this vowel was early dropped, or, what is more probable, it was never developed at all; cf. MEYER-LÜBKE, l. c. §487. But the combination *cl^{vowel}* is a peculiar one. Standing as it does at the beginning of an increasing scale of resonances, *c* is especially exposed to the influence of the following sounds, and since *l* is pronounced in the front of the mouth, there will be a strong tendency at work to reduce to a minimum the distance between the places of articulation of *c* and *l*. That such a fronting did actually take place, is proved by the fact that grammarians found it necessary to guard against the pronunciation of *cl* for medial *ll*, a change which, for the rest, is a well attested fact in many languages; cf. SCHMIDT-WARTENBERG, MOD. LANG. NOTES iii, col. 126-130. In this combination, which is intermediate between *cl* and *ll*, the front of the tongue articulates against the hard palate somewhat above the alveolars (JESPERSEN's γo^g). If one tries to pronounce this sound by itself, it will be found that as soon as the closure is broken ($\gamma o^g>\gamma 2^g$), a parasitic *j* sound is heard.² The same sound is found as the first articulation in ITALIAN *ci* and *gi* (JESPERSEN §60), or in the common French pronunciation *piquié* for *pitié*,

¹ I take occasion to make use here of the phonetic transcription of JESPERSEN, 'The Articulations of Speech Sounds, represented by alphabetic symbols,' Marburg, 1889; cf. MOD. LANG. NOTES v, col. 172. The student of Romance philology owes an immeasurable debt of gratitude to the industry which could produce such a master-work as the Grammar of MEYER-LÜBKE, and I am sure that I am animated by the regard due from the beginner to the master. I merely wish to present a few difficulties which I experienced while studying the paragraphs in question, and it is but fair to confess that I am indebted in a large degree to the closer analysis of sounds made possible by the use of JESPERSEN's transcriptions.

cintième for *cinquième* (JESPERSEN §71). But since its acoustic effect, when followed by *l*, is more like *cl* than *tl*, we never find the reverse change (*cl* > *tl*) recorded. Thus the first step in the development was *c^tl*.³ This stage is still kept in certain Raetian dialects; cf. *tl̥er* Grd., *tl̥er* Abt., *tl̥er* Enn. (=CLARUS), GARTNER in GRÖBER'S 'Grundriss' i, p. 478, note 3; *tl̥am̥d* (CLAMARE), *dlaca* (GLACIES), SCHUCHARDT, 'Voc.' iii, p. 83 cited by SCHMIDT-WARTENBERG, l. c.

In *Publications* of the MOD. LANG. ASSOCIATION v, p. 56, the writer supposed that the thin off-glide after the *l*, which is attested by Latin grammarians (cf. SEELMANN, 'Ausprache des Latein,' p. 325) and which in tone-color approached *i*, was the primal cause for the development, as in case of *labial* + *l* and *tl*. In the case under consideration it might perhaps be added that the palatal nature of *c^t* aided to produce the same result. *c^tl* changed to *c^tly*, which is still found in some French dialects. In certain patois of the NORMAN we have *glleru*, *clloque*, GUERNSEY *clloque*: EGGERT, 'Entwicklung der Normandischen Mundart,' *Z.f. R.Ph.* xiii, p. 391; GUERNSEY *gllic*, *cllaou*, *cllichards* in two selections in the GUERNSEY dialect by CORBET, MOD. LANG. NOTES iv, col. 333 ff. The same sound is found in the canton Vaud, the upper valley of the Rhone, part of Savoy and Franche-Comté: MEYER-LÜBKE, l. c. §424. Port. goes one step further by dropping the *l*, and *c^t*+*y* passes subsequently through *tχ* > *t̥s* > *š* (*chamar*). Tyrolese *tyau* (CLAVU) in the Cembra valley, *kyaf* in Vigo, *tyef* in Colle (MEYER-LÜBKE l. c. §423) still retain the original pronunciation *c^t*+*y*, which can equally well be represented by *ky* or *ty*.⁴ In Italian *l* dropped as in Portuguese, but in the remaining combination *ky* (*c^ty*), the *y* was gradually raised to the value of a full vowel (as in *chiamare*), and, as a consequence, the position of *c^t* was shifted somewhat back, so that it again became *k* (JESPERSEN'S *γ^{ohg}*). In Spanish, on the other hand, a process of assimilation went on, the result of which was *l̥*.

² *γ^{2g}* is a variety of *j* sound, JESPERSEN l. c. §105.

³ By *c^t* I denote the sound spoken of here, JESPERSEN'S *γ^{ohg}*.

⁴ A similar change takes place in Canadian French *tχvré* and *kχlvré*=*curé*.

As regards the medial position, the following considerations may aid to determine the history of the development. The Romans divided a word into syllables according to the acoustic impressions and the consciousness of articulation (*Articulationsgefühl*), and since they wrote HER-CU-LE and HER-CLE (SEELMANN, l. c. p. 144), it follows that medial *cl* produced the same impression on the ear as initial *cl*. Since initial *tl* did not exist in Latin, changes to *cl* can of course not be recorded for us. The only similar case is "stlataris sine c littera dicendum ab stlata," SEELMANN, l. c., p. 312; but for medial *tl* we have "martulus non marculus, vetulus non veclus, capitulum non capiclum," *ibid.* Other cases, where this same change is proved indirectly (as It. *fischiare*=Lat. *FISTULARE*), are given by SCHMIDT-WARTENBERG, l. c., col. 129. VECLUM was pronounced with *c^t* (*γ^{ohg}*), and since OC'LUM gives the same result, it seems reasonable to suppose that in both words the original pronunciation of *cl* was identical. But even granting that in VECLUM the same general development took place which MEYER-LÜBKE posits for FACTUM, that is, "Enge+Verschluss statt Verschluss+Verschluss" (l. c., §462), the result would be JESPERSEN'S *γ^{2g}*, the initial sound of Eng. *you* and Germ. *ja*, and we should already be far from *χ*, the velar voiceless spirant. The change of *cl* > *l̥* had been completed in France before the law came into operation according to which the final unaccented vowel (except *a*) had to fall; MEYER-LÜBKE, l. c., §314. The parasitic palatal which developed after *c^tl* had therefore a support here as well as in the initial position, and if JESPERSEN'S descriptions are correct, the change is of the simplest kind. *γ^{ohg}*+*βii^{ef}* by a process of assimilation, changed to *ʃe γii^g*, which means that the divided articulation was shifted from the point of the tongue to the place where, before, the stop was made for *c^t*. The point of the tongue is now not concerned in the articulation at all, and is resting against the lower teeth. In some Romance dialects *cl* has changed to *gl* (*dl*) under varying conditions. This however is a change taking place in the larynx, and does not affect the development in the mouth. All the different Romance forms can easily be explained in a

manner similar to those in initial position; Raetian again shows some very old forms; cf. *uedl*, *oredla*, *vedl*: MEYER-LÜBKE l. c., §490. Spanish *hijo* and *viejo* show that they both derive from forms with *ĭ*.

That this development was not foreign to the general tendency of French phonetics, is proved by the fact that a similar development is seen today in the JERSEY and GUERNSEY dialects. EGGERT, l. c., cites only *onlle*, *anlle* for *ongle*, *angle*. In the selections in the Guernsey dialect by CORBET, referred to above, the following examples in point occur; namely, *sercilleux*, *égillise*, *cercilles*. In the same dialects *l* after labials undergoes the same change; cf. *parapllie*, *blu* (*bleu*), *espllique*, *pllu* (*plu*), *flanc*, *cribble*, *sembllable*, *in-saquiabble*, and EGGERT, l. c., gives *blle* (*blê*) *plleume*, *flllu* (*fleur*), *fabble*, *aimable*.

These cases, in a dialect which has preserved so many old forms, seem to render it reasonably certain that initial and medial *cl* did not materially differ from each other in their development.

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Studies in Literature and Style. By THEODORE W. HUNT, Ph.D. New York: A. C. Armstrong and Son. 1890. 8vo, pp. xiv, 503.

We are inclined to regard this book, in its essential characteristics, as an advance upon Professor HUNT's previous works in the same or in kindred fields of study. His grasp of the subject is firmer, his sympathies broader, his appreciation of the æsthetic phases of literature keener, his whole tone and spirit more catholic.

Nothing could be purer than the ethical quality that prevades the volume, nothing more apposite than the protest against the ruthless materialism which has in great measure effaced ideals and destroyed idealism in American life and American literature. We are especially gratified to note the discriminating tribute to the late Principal SHAIRP, whose 'Aspects of Poetry,' 'Studies in Poetry and Philosophy,' etc., exhibit the analytical temper of the Scottish intellect, blended with

the artistic grace of NEWMAN and the austere righteousness of THOMAS ARNOLD. Every such contribution as the work before us, is an additional proof of the increasing range and expanding influence that marks the progress of English scholarship in America. Twenty years ago such books were an impossibility. The 'Lectures' of HENRY REED, in whose harmonious character were displayed some of those ideal qualities of which the scholarly imagination but dreamed, had no successor in literature, as none in life.

"His soul was like a star and dwelt apart."

Those of us who can recall the complacent age of JAMISON, QUACKENBOS, and CAMPBELL, or to whom the faint tradition of BLAIR and KAMES has descended, may in the light of such contemporary criticism as that of MINTO, SHAIRP, SAINTSBURY, HUNT and PATTISON, echo the apostolic note of triumph—"old things are passed away, behold, all things are become new." We cordially commend Professor HUNT's book, in its main features, to students of literature, as well as to university and collegiate instructors, to all, indeed, who are imbued with the culture sense and are eager for its nurture and development.

While bestowing this general approval, we cannot fail to specify some blemishes and imperfections which may be easily removed in a subsequent edition. In the first chapter (page 26) we discover that Professor HUNT has fallen into the common and seemingly invincible error of ascribing to BUFFON an expression which, so far as we are aware, he never uttered, at least in its prevalent and wide-spread form. If BUFFON ever said "the style is the man himself," ("le style c'est l'homme,") it does *not* occur in his famous discourse upon style delivered in 1753, upon the occasion of his formal reception as a member of the French Academy. Yet MARK PATTISON in his essay upon MUVETUS PATER in his study of style, BARTLETT in his 'Dictionary of Quotations' and, stranger than all, SAINTSBURY in his 'Short History of French Literature' (page 498), have adopted the common perversion of BUFFON's famous *dictum*. The style of BUFFON is marked by inflation and by flamboyant touches characteristic of the man, and, in a

measure, characteristic of his era. In order to bring out the correct meaning of an utterance which even in the consciousness of scholars is at variance with its true and proper form, we insert the context, taken from the closing passages of the Discourse. "Les ouvrages bien écrits seront les seuls qui passeront à la postérité. La quantité des connaissances, la singularité des faits, la nouveauté même des découvertes, ne sont pas de sûrs garants de l'immortalité; si les ouvrages qui les contiennent ne roulent que sur de petits objets, s'ils sont écrits sans goût, sans noblesse et sans génie, ils périront, parce que les connaissances, les faits et les découvertes s'enlèvent aisément, se transportent, et gagnent même à être mis en œuvre par des mains plus habiles. Ces choses sont hors de l'homme; *le style est de l'homme même.*"* The purpose is to show that all external influences or elements, such as rarity of discovery, accumulation of facts, skill in research, are not necessary guarantees of immortality; these are from without, they are things apart; the style is *of the man*, it alone is individual, it alone reveals the soul within. 'The style' may be 'the man'; this, however, is not what BUFFON said. The comparative neglect of natural history and the lack of a chastened style, such as marked the discussion of classical or literary themes, induced BUFFON's effort to secure for his favorite subject the fascination and the perpetuity which grace of diction confers even upon topics that fail in essential interest or primary importance. Had BUFFON lived in the auspicious age of AGASSIZ, HUXLEY and DARWIN, the criticism, in so far as it related to his own sphere of science, would have been devoid of application or significance.

We are confident that Professor HUNT, with LANGLEY, CHAUCER and SKELTON before him, does not admit the claim made for himself by HALL in the familiar lines written with an eye upon his contemporary, JOHN MARSTON, whose satires did not appear until just after HALL's were issued:

"I first adventure with foolhardy might
To tread the steps of perilous despite,
I first adventure, follow me who list,
And he the second English satirist."

The reference on page 61 to the grave of COLERIDGE in Westminster Abbey, is, we are

*The italics are the present writer's.

confident, a mere inadvertence, as COLERIDGE died, and is buried, at Highgate.—We find no reference to the works of WALTER PATER, especially his stimulating essay on style, and his discussion of the classical and romantic elements in literature. Each of these is full of suggestion to the student of literary evolution. There is also no recognition of HUGH S. LEGARE, the friend of TICKNOR, a stylist of no mean order, a scholar whose life was a consecration to those idealizing humanities whose claims are everywhere recognized both justly and generously by Prof. HUNT.

On page 160 occurs this remarkable utterance: "How much more pacific and graceful MILTON would have been in his political writings, had he written his poetry first." It is a notable literary fact that MILTON produced none of his formal political polemics until the beginning of the Civil War (1642); before this time he had written the "Hymn on the Nativity," "L'Allegro," "Il Penseroso," "Comus," "Arcades," "Lycidas,"—the last of these in 1637. "Paradise Lost," "Paradise Regained," and his poetical valedictory, "Samson Agonistes," did not appear until after the Stuart Restoration, when MILTON had withdrawn from political activity and the Puritan cause had fallen on "evil tongues and evil times." It is perhaps not presenting the matter in too strong a light to affirm that nearly all of MILTON's most ideal and artistic poetry—we do not overlook his magnificent services in the purification and exaltation of the sonnet—was produced years before he had assumed the rôle of a polemic, at least in prose, or had enjoyed more than a prevision of the "Areopagitica," the "Eikonoklastes," or the "Defence of the People of England." Then too, what more acrimonious assault was ever made upon contemporary polity in Church and State, than MILTON's "Lycidas"? Draped in allegory, veiled in the elaborate conceits, the matured artificiality of Italo-Latin poetry, such as MILTON had assiduously mastered, it is a magnificent invective against Laudianism on the one hand and the policy illustrated by WENTWORTH on the other. It is the agonized but defiant note of the Puritan spirit, glorified by all the splendor of consummate art. The pre-

lude to those trumpet tones, "alas, too few," in the grand sonnet of 1655, upon the massacre of the Vaudois.

The usefulness of the book, as well as its interest, might be increased, we think, by an endeavor to describe not merely the style of authors but the style of our great epochs—the characteristic manner of the several schools prevailing during these epochs. The transmission of influence, the conservation of literary force in special directions from age to age, the derivation and the reproduction of style, are topics rich in interest, though none of them has thus far been explained with critical scrutiny or by the application of scientific method. The connection between the terse utterances of EMERSON and the quaint pithiness of BACON's 'Essays' is referred to by Prof. HUNT, but what is the element of community between the New England sage and the Jacobean Chancellor? History and psychology are agencies by which the process of illumination may be associated, but neither has been availed of except in limited and imperfect measure. The evolution of English prose from ALFRED to ADDISON has not been traced with scientific or historic thoroughness. We see the result, the process is veiled from us. Is not our modern prose style the continuous growth of a thousand years? How can it be said to begin with the Restoration, with TEMPLE, SWIFT, SHAFTESBURY, DRYDEN, or even with ADDISON and STEELE? The latinized prose style, fashioned during the sixteenth century, was an exotic; it came as part of the great wave of classical influence during the Renaissance—an influence that affected the vocabulary as well as the syntax. It could not be assimilated, notwithstanding its isolated and extraordinary manifestations of grandeur and power; it died out in the golden cadence of SIR THOMAS BROWNE, reappearing only to die again in the latinized diction of SAMUEL JOHNSON. All these and a number of other topics, which here

Are given in outline and no more,

may be properly included in the scope of such a work as Professor HUNT's. The style of

NEWMAN alone is deserving of a special study; the same is true of CARLYLE. We find no reference to SIR JAMES STEPHEN, whose essays on WHITEFIELD, R. H. FROUDE, WILBERFORCE, RICHARD BAXTER, LUTHER, "Port Royal and the Port Royalists," "IGNATIUS LOYOLA and his Associates," entitle him to be ranked among the most graceful stylists of this century.

On page 202 we note a sentence very similar in structure to those selected by the grammarians of a former age as illustrations of 'False Syntax.' "CERVANTES, in his superb caricature of the knight-errantry of the Middle Ages, has no superior in this direction, whose exquisite pleasantry is partially reproduced in the pages of BUTLER's 'Hudibras.'" Despite all that SIDNEY has said in regard to the merits of an uninflected, as compared with an inflected tongue, we have in this character of sentence an example of the peculiar vagueness and obscurity that it is sometimes impossible to avoid in the most carefully constructed sentences of an analytical speech. The passage in question can be improved only by dissolution and reformation; relative and antecedent are at variance—reconciliation is attainable only by reconstruction.—Nor do we think that the mature judgment and discriminating taste of our author will allow the unfortunate phrase, "he fairly gets down upon all fours" (page 289), to survive the purgatorial offices of a second edition.

These suggestions are offered in no spirit of cavil or censoriousness. We repeat our commendation of the work; the tone is scholarly and salutary, the ethical plane is high, the protest of the author against a vulgar and overweening materialism, most just and rational. The book is one of those that "make for righteousness"; its aim and purpose is to recall us to that spiritual and ideal conception of literature from which "the stream of tendency" in American life and development has been impelling us farther and farther away.

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Minna von Barnhelm oder Das Soldaten-glück von G. E. LESSING. With an Introduction and Notes by SYLVESTER PRIMER, Ph. D. Boston: D. C. Heath & Co. 1890.

This is the latest volume, in the German line, of Heath's Modern Language Series, and an excellent one it is. The editor says in the preface: "I have endeavored to apply those principles of text-criticism which have long been recognized as standard in commentaries on Greek and Latin text-books. Modern languages can never take the first place in 'classic training' until their classical productions are edited with the accuracy and scholarship bestowed upon the classics of Greece and Rome." He has been quite successful in his effort. With the Putnams' texts, such as HART's 'Goethe's Prose' and WHITE's 'Lessing's Prose,' with WOLSTENHOLME's 'Riehl's 'Culturgeschichte Novellen,' with THOMAS's 'Goethe's Tasso,' and with this edition of Germany's greatest comedy, we seem to have entered upon a new era of suitably and scientifically edited German classics. LESSING's 'Minna von Barnhelm,' though edited again and again at home and abroad, has never been so well edited before. BUCHHEIM's notes to most of his texts are too full. They translate too much, and too often do the thinking for the student. They remind one of ANTHON's Greek text-books and seem prepared for pupils without a teacher, for the general reader, and for crammers for examinations in England. PRIMER's notes do not suffer from these faults. He shows excellent judgment. Moreover, he is painstaking, conscientious, unflinching, when he meets a difficulty; and modest, as when he interprets *sich bedanken* (p. 109, l. 5) 'to decline with thanks' and says, "I am aware, however, that the authorities are against me." Like WOLSTENHOLME, he has a strong regard for, and appreciation of, the untranslatable, which GOETHE says we must reach,—that precious *on ne sait quoi* so hard to catch in a foreign language and so untransferable into another tongue. It is the bird in the bush. Literal translation is—as Mr. LOWELL has called it—the bird in the hand. The spoken language of a great comedy which faithfully reflects life, handled

by a genius like LESSING, is not easy to translate or to annotate. It contains a great many 'birds in the bush'—idioms, peculiar turns of the dialogue, modal adverbs, subjunctives, archaisms and provincialisms—that are very hard to catch and confine in a translation. In fact, many annotators, to say nothing of the general reader, fail to catch more than a glimpse of these *rarae aves*.

The text of this edition is BOXBERGER's in KÜRSCHNER's 'National-Litteratur.' Certain coarse remarks of Just about the landlord's daughter at the end of Act I have been rightly enough omitted. BOXBERGER's foot-notes are retained. They do not look well where they are, and one might wish they had been omitted.

The introduction, of about sixty pages, consists of a biography of LESSING and a critical analysis of the play. In the biography is inserted a sketch of the progress of German literature from OPITZ to LESSING, of the condition of the German stage, and of the intellectual development of the people during this period. This part of the introduction might better have formed a separate section. As it stands, it cuts the biography in two. The introduction would also have looked less formidable and heavy, if on the right hand page there had been running titles such as "Biography," "Analysis of Play," etc. The biography is so well done, that the editors of other works of LESSING in this series will need only to refer the student to this volume, which is very properly the first, containing, as it does, the author's most popular work.

At the end is a Lessing-bibliography of the works the editor has had occasion to draw from. Of course he controlled all essential sources. Students will readily appreciate the extracts on LESSING, from HEINE's 'Über Deutschland' in BUCHHEIM's 'Heine's Prose,' and from LOWELL's essay on LESSING in 'Among my Books' I, pp. 291-348.

After carefully going over the Notes I have only the following brief list to which exception might be taken:

P. 75, ll. 17, 19. Why should *Er* be called "blunt" when we have just been told that "towards the end of the seventeenth century (and in LESSING's own time) the *Er* and *Sie* of the singular were considered more polite

than *Du* and *Ihr* (when persons are not intimate)''?

P. 76, l. 4. GRIMM's Dictionary sub '*lauern*' 4a is better authority than BUCHHEIM, who is quoted at length.

P. 76, l. 30-31. The sense of "dry" in *nüchtern* seems far-fetched, as well as the remark that "in Just's mind thirst is provocative of piety." The choice ought to be left us between *nüchtern*="sober," that is, not having had a drop to drink, and "without breakfast," "on an empty stomach," that is, having had neither to eat nor to drink. Prof. PRIMER is a little severe upon Just anyway. He says Just is "from the dregs of society" (p. 70). Just is honest, faithful, and kind to beasts—good qualities, as the world goes.

P. 95, ll. 27, 28. Why would *unser zwei einem* be a more proper expression than *ihrer zwei einem*? Werner means "two to one," "two men lie in wait for one." It would seem the third person plural is quite in place.

P. 121, l. 28. *Mit* is probably a "bird in the bush." It does not mean 'also' here. That is pretty clear. I doubt whether it ever has superlative force. GRIMM's Dictionary sub '*mit*' i, 3, does not warrant that statement. If "taken" were supplied in English, *mit* might be translated here by 'along.'

P. 141, l. 3. *Wir wären allein* is to our mind a species of potential subjunctive of the kind that may be called the "guarded" or "diplomatic" subjunctive. So are the subjunctives pp. 93, l. 4; 119, l. 17; 157, l. 20. "Es ist mit unserem Conjunctiv ein wunderlich Ding," says HILDEBRAND.

P. 160, l. 11. This note on *Vormittage* puts implicit trust in LEHMANN's statement concerning "Dehnung auf *e*" in his '*Lessing's Sprache*,' p. 197. LEHMANN jumbles together old *jo*-stems (for example, *Glücke*); old weak substantives and adjectives (for example, *Herze*, *Herre*); adverbs in *-e* (for example, *gerne*, *feste*, *balde*), and calls all these *e*'s "Dehnungen." *Vormittage*, as is hinted at by HEYNE in GRIMM's Dictionary sub '*Mittag*' 2b, and as is roundly stated by LEXER sub '*Nachmittag*,' is nothing but "zusammengerücktes" *vor* and *Mittage*, which is entitled to the *-e* as dative sign. I remember hearing, in dialects, *vormittage* and *nachmittage* with-

out a preposition. When the compound nouns *der Vormittag*, *Nachmittag* became established with their proper accent, they may have changed the accent of *vor Mittag* to *Vörmittage*. Present good usage may require *Vormittag* here, but the editor's right to drop the *-e* is very questionable. Cf. GOETHE's '*Taust*,' i, 2903-4. (Weimar ed.):

Verzeiht die Freiheit die ich genommen,
Will Nachmittage wiederkommen.

If LEHMANN is wrong, then Professor PRIMER's remark about *gewohne* in l. 15, p. 92, will not hold good. "The final *-e* is the *-e* so often attached to the nominative of substantives by LESSING." *Gewohn* and *gewohne* are found in the literary language. The latter is claimed (first by GRAFF, I think) to be common in dialects; for example, in Berlin. Whether this *-e* is adverbial or flexional, or due to association with the noun, I am not now prepared to say. O. H. G. *giwona*, M. H. G. *gewone* are strong feminine nouns; also the O. S. weak adjective *giwono*, M. H. G. *gewone*. The dialect form *gewohne* is quite appropriate in Werner's mouth, and there is no reason for changing it into the standard and common hybrid *gewohnt*, as many editors have done.

There are misprints on p. 99, l. 21; p. 170, l. 23; p. 224, l. 24; p. 227, l. 18 (*über einer Sache nachdenken* should be *über eine Sache*). On p. 32 should not "preceding" be "following"?

In conclusion, mention should be made of one more excellent feature of the notes; namely, that they are not full of grammar. There are references to JOYNES-MEISSNER, WHITNEY, and the undersigned.

H. C. G. BRANDT.

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A Study of Ben Jonson. By ALGERNON CHARLES SWINBURNE. New York: Worthington and Co., 1889.

If the old and threadbare saying, "good poets make bad critics," ever had need of another refutation, we may certainly find it here. Those who have learned to know and to love the poetry of Mr. SWINBURNE, have long since recognized the brilliancy of his prose, and the high rank which he has won for himself as a critic in his admirable treatment

of such of the mighty Elizabethans as CHAPMAN, MARLOWE and the master-poet himself. It is rarely that we can get anything from the greatest or the least of our Shakespearians but a sullen neglect of BEN JONSON. Each one of them has taken that dreadful utterance to DRUMMOND, that "Shakespeare wanted art," with certain other replies, begot of the generous warmth of Canary and the cold blood of an unfriend, as sufficient to make JONSON the mortal foe of every righteous critic of SHAKESPEARE that shall thenceforth wield pen for the general mystification of mankind. JONSON's lines of fervid praise and admiration, as worthy of the generous heart that prompted them as of the mighty master they sought to praise, are all but clean forgot. It is, then, with no little interest that we listen to the opinions of so prominent a Shakespearian critic as Mr. SWINBURNE.

There is always about the critical opinions of Mr. SWINBURNE a delightful air of candor and originality. He ties little to the traditions of his kind, although avoiding that far more reprehensible extreme which starts out with the express purpose of reversing all previous decisions. Between the limitations that come with the purely judicial mind on the one hand, and the warm enthusiasm of partizanship on the other, we cannot hesitate to prefer the latter, if for no better reason than that its errors are more readily recognizable. Partizanship has done much for the truth; it is the frigid impartiality that "deprecates great virtues and extenuates great vices" that too often leaves us in the end little the wiser. There can be no question as to Mr. SWINBURNE; look upon almost any page we may, he is perfectly ingenuous in showing us his likes and dislikes on matters kindred or foreign. If anyone happens to have forgotten whether Mr. SWINBURNE agrees with the late Mr. MATTHEW ARNOLD's superlative estimate of BYRON, let him read this statement of the relative position of JONSON among poets: "Beside the towering figure of this Enceladus the statue of DRYDEN seems but that of an ordinary man, the statue of BYRON—who indeed can only be classed among giants by a somewhat licentious or audacious use of metaphor—seems little higher

than a dwarf's." If anyone is in doubt as to Mr. SWINBURNE's position as to Puritanism, let him read the following on "the immortal figure of Rabbi Busy" in "Bartholomew Fair": "In that absolute and complete incarnation of Puritanism full justice is done to the merits while full justice is done upon the demerits of the barbarian sect from whose inherited and infectious tyranny this nation is as yet but imperfectly delivered."

"A Study of Ben Jonson" falls naturally into three parts: JONSON as a dramatist, as a writer of miscellaneous verses, and as a prose author. In each of these, the critic has considered the author in the broad spirit of modern criticism, while faithfully performing his task by a consideration of each work in order. Mr. SWINBURNE is of the opinion that it was the strength of JONSON's morality, the force of his conscience, in other words, that formed one of the chief limitations of his art. No one will seriously disagree with this, if the expression be but explained: indeed there can be little doubt but that JONSON, who studied his TACITUS so closely that he could boast with reason that there was not a line in any utterance of his "Tiberius" not founded upon the authority of the ancient historian, is a better antiquarian than dramatist. In searching for accuracy of detail JONSON lost his grasp of reality, and his Sejanus, Tiberius, and Cataline stalk before us, historically impeccable monstrosities. Who would not give the master's Cassius or Anthony for "the noblest Roman of them all"? The truth is, JONSON always tried too hard; the stamp—rather the brand—of effort is on nearly everything he wrote. Indeed, it is for this very quality of conscientious attention to craftsmanship, that we find JONSON always at his best in the impersonation of a humor. Who will not remember Bobadil, Tucca Zeal-in-the-Land Busy, each based on a humor or, in modern parlance, upon "the vivification of characteristic"? Again, it is for this quality of conscientious attention to craftsmanship that JONSON is unquestionably the best constructor of plot in our literature. We are especially glad to find Mr. SWINBURNE putting "Volpone" on a plane with the "Alchemist,"—a judgment to which not a few admirers of JONSON will subscribe, although long deterred

from the expression of such an opinion by the overawing *dictum* of COLERIDGE as to the "Alchemist." The "Staple of News," too, has been rescued from the comparative oblivion into which the sweeping condemnation of DRYDEN long since plunged this really 'splendid comedy'; whilst the undue estimation of the "New Inn," the result of CHARLES LAMB's judicious selection, is moderately corrected. It is for independent judgments such as these, in which the value of "opinion untrammelled by the authority of great names" manifests itself, that our critic deserves our utmost gratitude.

Mr. SWINBURNE does adequate justice to JONSON's series of graceful and lightly poetical masques, upon which the poet assuredly lavished all the wealth of his intellect and energy; and devotes the second part of his "study" to the miscellaneous works of JONSON, including the really notable collections, the "Forest" and "Underwoods." The critic calls attention to JONSON's extraordinary versatility as witnessed in these poems, to his "energy and purity, clearness and sufficiency, simplicity and polish"; distinguishes his chief blemish as stiffness rather than the proverbial ruggedness; and adds: "if ruggedness of verse is a damaging blemish, stiffness of verse is a destructive infirmity." Mr. SWINBURNE assigns to JONSON for his miscellaneous poems no more than a third or fourth rank among Elizabethans.

Finally, a considerable portion of the whole book is devoted to a consideration of that extraordinary "collection of notes or observations on men and morals, on principles and on facts," JONSON's 'Explorata' or 'Discoveries.' Mr. SWINBURNE makes the following just comparison between Lord BACON's famous 'Essays' and JONSON's 'Discoveries.' "The dry, curt style of the statement, docked and trimmed into sentences that are regularly snapped off or snipped down at the close of each deliverance, is as alien and as far from the fresh and vigorous spontaneity of the poet's as is the trimming and hedging morality of the essay on "Simulation and Dissimulation" from the spirit and instinct of the man who "of all things loved to be called honest." There can be no doubt of the entire truth of

this statement, extraordinary as it may appear to those unfamiliar with JONSON's admirable prose. Indeed it has long been a matter of wonder to the few that have ever read a word of JONSON's 'Discoveries' that this rich treasure of our literature, together with all its author's matchless dramatic achievements, should be suffered to lie practically unedited and corrupt, whilst edition after edition of the Baconian apothegms flood the markets with a crabbed style and a worldly morality.

We can not but feel that, taken all in all, Mr. SWINBURNE has done ample justice to one of the greatest names in the annals of our literature. He has done more: he has called attention to the superlative excellence of JONSON's prose, and has sought to explain that difficult problem, why the highest talent, immense learning, unusual versatility and Titanic industry, may be lavished on the work of a lifetime and yet give their possessor a place second to some reckless sonneteer who sings because he must. With all the dictator's matchless equipment, without doubt there was many an humble devotee new "sealed of the tribe of Ben," whose vernal offerings possessed not only "color, form, variety, fertility and vigor," but that last of the graces, fragrance itself. From the putative "The Case is Altered" to that graceful but broken torso, "The Sad Shepherd," we have a beautiful, diverse and well-wrought series, all cut from the same difficult quarry, all shaped with the design of an artist and wrought with the zeal and industry of a faithful craftsman. Whether the statue of the great Roman favorite is before us, the sardonic visage of "The Fox," or the sylvan tracery of some delicate masque, all is well conceived and carefully executed; but all is hewn out of the same unpromising material. It is rarely that we are cheated out of a sense of the weight and the color of stone.

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Histoire de la littérature néerlandaise en Belgique par J. STECHER, Professeur à l'Université de Liège, membre de l'Académie. Bruxelles: J. Lebègue & C^{ie}, 1887. Svo, pp. viii, 370.

Though this work appeared more than

three years ago and was then briefly noticed by the *Athenæum* in its half-yearly review of contemporary literature, we do not think it is too late to present it to the readers of MOD. LANG. NOTES; for we are convinced that it has lost nothing of its interest, and that it is still in every respect worthy of the attention of the literary world. Previously to Mr. STECHER there have been only two authors who have written, in French, histories of Dutch literature, M. ALBERDINGK THYM: 'De la littérature néerlandaise à ses différentes époques,' Amsterdam 1854; and M. SNELLAERT: 'Histoire de la littérature flamande' in the "National Library," published under the patronage of the government. But these two writers, treating of Dutch literature in general, have both neglected that part which belongs to the Flemish provinces of Belgium; and their works, which, moreover, are hardly abreast of the science of today, are now out of print. We have, therefore, no hesitation in saying that Mr. STECHER's work supplies a real want.

Mr. STECHER, who has occupied for nearly forty years the chair of French Literature in the University of Liège, has organized there, in addition, a course of lectures on the literature of the Netherlands, a course with which he has been intrusted for a number of years past. A literary man and a philologist, he is by professional experience and ability, as well as by personal studies, the man best qualified to write a critical history of Dutch literature in Belgium. Mr. STECHER has read and submitted to searching criticism all the works which have appeared on the subject in recent years; and he now gives us the result of his labors in a handsome volume of unquestionable literary value. To appreciate fully the wealth of matter so methodically arranged by the author, it will be sufficient to cast a glance over the index, which is worth copying here:

1. Les Origines. Le véritable point de départ;
2. Poésie narrative du Moyen Age flamand;
3. Versification thioise. Epopée bourgeoise;
4. Poésie des cloîtres. Romancero flamand;
5. La Poésie didactique;
6. Littérature dramatique au Moyen Age;

7. Littérature gnomique. Origine de la prose;
8. Les Rhétoriciens.—La Transition;
9. La Renaissance et la Réforme;
10. Les Flamands en Hollande.—La Littérature de l'Emigration;
11. L'Isolement;
12. La Décadence;
13. La Littérature flamande sous la domination française;
14. La Période d'Union Néerlandaise;
15. Indépendance et Renaissance.

It is easy to see from this analysis what an interesting and fertile study the work under review offers. We abstain from entering into details here and from drawing the attention of our readers to this or that part of the work: space would fail us. We will merely mention the remarkable chapters in which Mr. STECHER traces with a masterly hand the picture of the intense intellectual life of the Flemish people at the great epochs of their political history; when that valiant race was struggling with indomitable energy to acquire civil and political liberty, and when, later on, it was struggling for liberty of conscience. In conclusion, we see unfolded in all its exuberance the new intellectual and moral life of the Flemish provinces, which, after the lethargy caused by subjection to a foreign yoke, have in modern times given fresh proof of having recovered their liberty with the constitution of an independent Belgium—an awakening prepared, it is true, by the fifteen years of their union with the Netherlands of the North, under the sceptre of an enlightened prince.

More than once have we seen in English periodicals expressions of regret that works on Dutch subjects written in Dutch could not find so wide a circle of readers as they deserve, since a knowledge of the Dutch language is not sufficiently common with the reading public; it should, therefore, be particularly gratifying to scholars to receive a work of scientific character on Flemish Literature, written in excellent literary form in a language understood in every civilized country.

OSWALD ORTH.

Liège, Belgium.

THE NEW HIGH GERMAN
PHONETIC SYSTEM.

Grundlagen des neuhochdeutschen Lautsystems. Beiträge zur Geschichte der deutschen Schriftsprache im 15. und 16. Jahrhundert von KARL VON BÄHDER. Strassburg, Trübner: 1890. 8vo, pp. 284.

In this book another contribution to the solution of the complicated problem of the origin and basis of the Modern High German literary language has been added to those of BURDACH, KLUGE, and SOCIN. The author considers especially the phonetic side of the question and discusses in detail some of the more important phonological phenomena appearing in the formation of Modern High German. His task has been to state the dialectal relations as far as possible, and then trace the origin of the phonetic changes in Modern High German and sketch its history in the period in which the present sounds of the written language were in the main established. The investigation extends down to the appearance of the linguistic societies in the 17th century. The introduction affords us a survey of the outer form of the "common German language" in the 15th and 16th centuries, with special reference to the South German written language, which is very important for the phonetic form of the present literary language.

The Middle Ages could not produce a written language in the full sense of the word. The court-poetry of the 13th century did indeed employ a language which bore many characteristics of a written language. But there was no unity in its phonology, though certain dialectal forms were not admitted in rime. The vocabulary had a local coloring and admitted foreign elements, from the Netherlands and France, which were unknown to the popular language. In its syntax it had the stamp of a cultured language. It was, however, confined to narrow circles and could not claim universality. This poetic court-language, therefore, left only a few traces of itself in the later language when it disappeared in the 14th century. The roots of the New High German lie elsewhere. The official language employed in the chancellor's

office developed the first effectual activity toward the refinement of the written language. The classic Middle High German was a poetic language having but little influence upon prose, whereas the Modern High German began as prose and won its way later to the language of poetic literature. The language of the chancellor's office and official documents furnished not only the basis of Modern High German but gave it the unity of a phonetic system necessary for a written language. The chancellor's office performed for the German the same office that the press has performed for the English: it settled the spelling and prevented degeneration into untold dialectal differences. Not that all differences were excluded, but a norm was established which served to control in a measure the written language of the day. This official language preserved the older sounds and regulated them as far as possible; the official correspondence made it quite possible to do away with the worst dialectal peculiarities. In the last half of the 15th century this result had been nearly accomplished; the office of the imperial chancellor had the greatest influence, and this imperial chancellor's language began with Charles the Fourth. The great significance of the imperial official language consists in its influence upon the official language at other courts. The changes effected by the imperial official language began in the last decade of the 15th century.

The different dialects present five different tendencies in the "Common German": 1. Swabian-Bavarian (Augsburg); 2. Upper Rhenish (Basel, Strasburg); 3. Nurembergish; 4. Middle Rhenish (Worms, Mainz, Frankfurt); 5. Upper Saxon (Leipsic, Wittenberg). The first and second are upper German, the fourth and fifth are middle German, the Nurembergish principally upper German, though in some points inclining to middle German and finally becoming wholly so. As basis of the present written language are the two middle German tendencies, of which one receives its significance as the language of Luther, the other as that of the official documents of the empire, and appearing in the print of the most important book-markets of the 16th century.

There are two important periods in the development of the printed (book) language, of which one extends back to 1530. In the first the language had a local character, but approached gradually the "Common German." In the second the book language has the features of the "Common German," and only a few local differences remain; but upper and middle German differ in many points. Middle German exerts an influence upon upper German so that the latter assimilates the form of the former. In the 15th century a greater unity in the written language was attained by the printing-press. At first the printers followed the official language of the chancellor's office, but later became independent. They had their dialectal differences, but strove to make their books as accessible as possible to the general public; hence they used the most common German. Munich, Ingolstadt, and especially Augsburg, became the principal seats of the presses.

The dialects of Basel, Strasburg, Nuremberg, and other places, have retained many of their older peculiarities and some of these peculiarities have found a home in the present language. However, Luther's language as found in his writings, especially in his Bible, forms the basis of the Modern High German written language. Luther deserves the praise of having put the final stamp upon the written language then in the process of formation. In his translation of the Bible he strove to give the language as wide-spread a popularity as possible, hence his care in selecting the best and most widely understood language in all Germany. This inclined strongly to the Middle German. With Opitz there came a certain conclusion in the development of the language, as he broke entirely with the obsolete and dialectal forms and accepted Luther's language with certain modifications. The efforts of the grammarians of the 16th century contributed much to the unity of the written language, and the German dictionaries, already begun in the 15th century and in the first decades of the 16th, had a great influence upon the unification of the Modern High German.

Under the head of "Grammatische Abhandlungen" our author treats of the phonology of

the language. Here he discusses the signs employed to indicate the length or the shortness of the vowels, and traces the exceptions back to that stage in the language when custom fluctuated. The long discussion of the two vowel sounds *ä* and *e* is very interesting. The conclusion is as follows: "a natural result arising from the employment of *ä* according to etymological principles, as is now done in the written language, is that the original differences of the *e*-sounds are constantly disappearing in the pronunciation, which tends to conform to the writing. Now, the short vowels, both *e* and *ä*, are usually pronounced open, the long *e* and *ä* close. This pronunciation is exactly the opposite of the original one in middle Germany and came from the Netherlands, where the educated are less dependent on the dialect; nevertheless it bids fair to become the only accepted one, as it closes a long development in this direction."

The chapters on *o* from Mid. H. G. *ā*; *ö* from Mid. H. G. *e*; *ü* from Mid. H. G. *i*; *o* (*ö*) from Mid. H. G. *u* (*ü*); the umlaut of *u* in Mod. H. G.; and on the *au* and *äu*, are not only interesting but also instructive in the study of vowel changes. In the last case the *au* or *äu*, as *kauen wiederkauen*, *däuen verdauen*, *Gau*, or *Gäu*, is due to double forms in the older language. At present *äu* corresponds to a Mid. H. G. *ā* or *ou*; *au* to a Mid. H. G. *iu* or *öu*.

It would be impossible to mention all the interesting points discussed so fully and thoroughly in this book. We can only recommend those who are especially interested in the development of Mod. H. G. to make a careful study of it, believing they will be well repaid for their labor.

SYLVESTER PRIMER.

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CORRESPONDENCE.

PENNSYLVANIA GERMAN AND THE AMERICAN DIALECT SOCIETY.

TO THE EDITOR OF MOD. LANG. NOTES:

SIRS:—May I say a few words to prevent possible misunderstandings of the table in Dr. LEARNED's article, in your April number, on

the application of the phonetic system of the American Dialect Society (A. D. S.) to Pennsylvania German (P. G.)?

The A. D. S. symbols can not be exactly defined in the terminology of Visible Speech except for individuals or for particular localities where persons may be found who have had the necessary training in phonetics. Exact definitions, which are very desirable, will fix dialect variation better than the present "practical though necessarily imperfect" A. D. S. symbols can do, and when definition is possible the greater the accuracy the better. Mr. GRANDGENT's paper read at the last meeting of the Modern Language Association shows the kind of study needed and also some of the difficulties in the way of exact definition.

In the table on p. 119 (cols. 237-238) should not "mid-mixed-wide" be "low-front-wide"? The A. D. S. *æ* (not *ae*), representing the sound of *a* in *hat*, *mad*, could hardly be call "mid-mixed-wide." The A. D. S. *ou* was proposed for the diphthonged sound common in *so*, *no*, *dough*, etc., as more convenient to write and print than *ö*. If necessary it can be written *eu* to distinguish it from a diphthong *ou* the first part of which is *o* in *not*. This latter diphthong is the one meant by *ou* in the table, p. 120. On the same page, for *t+s* and *k+s*, read *ts* and *ks*, and instead of *z* in *dz* the A. D. S. sign is a sort of tailed *z*, resembling a figure 3.

I do not suppose that Dr. LEARNED's intention was to define the A. D. S. symbols, but only to show that they could be used—with some additional signs which will be provided as occasion calls for them—to write a non-English dialect, an application of the system which is of interest and illustrates what may be done in the future.

E. S. SHELDON.

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"EARLY ENGLISH."

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Permit me to reply to Professor Cook's inquiry in No. 5, (vol. v, p. 155) of your journal, that in the catalogue of this University the term "Early English" is used to denote Old English (Anglo-Saxon) and Middle English as far as CHAUCER inclusive, say 1400. It is very true that there is no agreement

as to the terminology of the periods of English, and I despair of ever seeing a consistent terminology employed. The term "Middle English" seems almost as variously used as "Early English," and even here, while some place CHAUCER as Late Middle English, others assign him to Early Modern English. Dr. MURRAY's arrangement by centuries is, perhaps, as good as any other, although it multiplies periods unnecessarily.

If we could agree to close the Old English, or Anglo-Saxon, period at 1150, the Middle English at 1400, and call the language since 1400 Modern English, we might at least approach uniformity. If more sub-divisions were desired, Early Middle English might denote 1150 to 1300, and Late Middle English 1300 to 1400; Early Modern English 1400 to 1600, and Late Modern English since 1600, thus discarding "Early English" and the Transition Periods in the terminology. —Respectfully submitted to a vote.

JAMES M. GARNETT.

University of Virginia.

THE DIFFERENCES BETWEEN THE SCRIBES OF BEOWULF.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In your April issue certain statements were made concerning my article in the preceding number on "The Differences between the Scribes of Beowulf." Of these I wish to say a few words.

The question of the origin of the "Beowulf" can hardly be considered as conclusively settled. TEN BRINK uses these words in closing his argument, p. 241: "Man möge von den in diesem Kapitel ausgestellten Untersuchungen halten was man wolle." I did not wish to discuss the new hypothesis, and so, perhaps unwisely, used the language of the old.

Again, the statement that "dialectal differences are systematically arranged in TEN BRINK's work," tends to give the erroneous impression that he has exhausted the differences between the scribes. Such is not the case. He has not given a single list that does not contain forms used by both A and B, although the list on p. 240 contains but few forms used by A. This list, however, closes with "u. s. w." TEN BRINK's lists were

selected, apparently, to substantiate his dialect hypotheses, not to show differences between scribes. Indeed, in the earlier discussion, wherein by the use of *io*, *io*, he seeks to establish that B was more faithful to his text than A, he omits, if I mistake not, the fact that A uses *io* five times, *io* three times. Neither is my list, although containing many more words, exhaustive, as I gathered it incidentally in the course of a more extended investigation. Further, as regards the leveling of *þ* to *ð*, it is asserted that this has no significance, and reference is made to §199 ff. of SIEVERS' 'Old English Grammar.' SWEET agrees with SIEVERS. Nevertheless, it may be well to collect further data in view of the fact that it seems to be established, "that in the twelfth and thirteenth centuries the two sounds of initial *th* were already in existence as they now are, and in the same words" (F. A. BLACKBURN in the *American Journal of Philology*, vol. iii, pp. 46 ff.).

I decline to accept "The Battle of Maldon" as evidence, since WÜLKER in his 'Grundriss' says concerning it (iii, §330), "1726 druckte Hearne das Bruchstück. Bald darauf (1731) ging die Handschrift beim Brande der Cottoniana zu grunde, so dass wir jetzt auf Hearne's Druck aufgewiesen sind." In such a matter as final *þ* what confidence can be placed in a copy made in 1721 and, since the MS. was burned five years later, probably never collated with the original?

CHAS. DAVIDSON.

Belmont, Cal.

PASSY'S 'LE FRANÇAIS PARLÉ.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the March issue (vol. v, p. 93) of your journal you mention PAUL PASSY'S 'Le français parlé' in a way that calls for some remarks. No one is more convinced than I that the best teaching of French pronunciation must be based on phonetic treatment and that PAUL PASSY is perfectly right in his method and principle of notation. But he has taken his ideas of practical pronunciation from the speech that prevails on the Paris boulevards instead of from that of the mass of educated people. You will undoubtedly grant that a teacher of English pronunciation who should

instruct his pupils to pronounce '*ospital*' and '*air*' instead of 'hospital' and 'hair,' because he has heard this in London, would be egregiously in the wrong. Still, *mutatis mutandis*, that is exactly what PAUL PASSY is guilty of. Then what shall we say of his notation *les=lé*, which is not only contrary to usage, contrary to the prescription of every treatise on pronunciation (including the last grammar of DA COSTA recently published for the schools of the city of Paris), but even classed as something characteristic of the pronunciation of Southern Frenchmen, whose peculiarities cannot be called good French. I am sorry to find fault with the practical part of a book that under different conditions might have rendered an invaluable service.

ALPHONSE N. VAN DAELL.

Massachusetts Institute of Technology.

TEXT-BOOKS FOR PREPARATORY SCHOOLS.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—The new program setting forth the requirements in Modern Languages for admission to New England colleges will surely work a greatly needed improvement in the methods of teaching; the brief statement it contains will have all the power of an enactment in that direction.

The subordinate question of text-books for reading has been necessarily curtailed, yet was not left untouched. The framers of the program had many pertinent things to say on the subject. Their ideas, though not expressed for want of room, are too valuable to be lost for those whom it may concern. Here they are in a nut-shell:

Text-books for reading ought to have certain qualities: a.—They should be edited by persons who really know the languages in which the books are written; b.—Interesting, though short introductions relating to the books and the authors of them, are desirable; c.—The notes ought to be very carefully worked out, and be not only (1) explanatory, but also, (2) suggestive in every direction, (3) so framed as to quicken the powers of observation of the student, and (4) conducive to the right interpretation of the thoughts of the author.

This is an addendum to the program which,

it is hoped, will have the force of by-law; for it must be confessed that most books hitherto edited for the special purpose of giving reading matter in the modern languages are woefully wanting in the above qualities: blunders and misinterpretations are frequent; the notes are too often worked out in a slovenly way, inaccurate or irrelevant, never inviting reflection, never leading to original observation—let alone the total absence of literary interpretation, or commentary on the thoughts of the writer.

It is well known that books of any kind are primarily brought out by the publishers because it is thought there is money in them. This is as it should be; yet it seems that excellency, or, if this be unattainable, efforts to approach it in editing, will in the long run be more profitable than a short-lived interest based on local and personal considerations.

A. DE ROUGEMONT.

Chautauqua University.

BRIEF MENTION.

A second edition has appeared of GASTON PARIS' '*Littérature française au moyen âge*' (cf. MOD. LANG. NOTES iv, p. 62). The author has here turned to account all the rectifications coming from outside sources, while of his own work of revision on the book he says: "*je n'ai presque pas passé un jour sans y apporter quelque retouche, m'efforçant de le faire profiter de mes lectures ou de mes réflexions.*" The bibliographical notes, which form so valuable a feature of the manual, have been brought down to date, and a *Tableau chronologique* of French literature, from its beginning to the middle of the fourteenth century, has been appended. The importance and interest of this addition may be appreciated, when it is borne in mind that it is the first published attempt to group in chronological order the productions of the earliest period. The bulk of the work as it originally appeared has not been noticeably enlarged, but small accretions to numerous paragraphs constitute a genuine gain in completeness and accuracy.

Another work of considerable importance, in the Italian field, is the: '*Vocabolario etimologico italiano*' of FRANCESCO ZAM-

BALDI. (Città di Castello S. Lapi, 1889). This is by far the most complete treatment which the subject has yet had. The labors of DIEZ, CAIX, ASCOLI, D'OVIDIO, TEZA and the rest, have been made use of by the author and combined with detailed investigations of his own. The work fairly, if not entirely, represents the present status of this difficult and important subject. The volume is large, comprising 810 octavo pages (1440 columns, besides 90 pages of index) of particularly closely printed matter. The arrangement is admirable. Every word is treated in the group to which it belongs, which sometimes makes an article cover many pages. This however causes no difficulty, as the index (in which we have as yet discovered no omissions) indicates the page and subdivision of a page upon which any desired word is treated. This system has the advantage of showing at a glance all the derivatives or cognates of a given form. The book is exceedingly opportune and valuable; among other reasons because it brings together a vast amount of matter formerly scattered and not always controllable.

PERSONAL.

Mr. JOHN D. EPES has been called to the chair of English in Centre College (Danville, Ky.). Mr. EPES is a graduate of Randolph-Macon College (A. B. 1883); for three years after his graduation he taught English and Latin in the Wesleyan Female College (Virginia), and during the past two years he has pursued advanced courses in English, German and History at the Johns Hopkins University.

Dr. THOMAS MCCABE (cf. MOD. LANG. NOTES, vol. iv, p. 225) has been called, as Associate Professor of Romance Languages, to Byrn Mawr College, Pa.

Dr. JOHN E. MATZKE (cf. MOD. LANG. NOTES vol. iv, p. 226) has been called to the chair of Romance Languages in the University of Indiana (Bloomington).

Mr. HENRY R. LANG, who was inadvertently spoken of in the April number (col. 254) as connected with the Friends' School, Providence, R. I., is Instructor in the Swain Free School, New Bedford, Mass. •

JOURNAL NOTICES.

REVUE BLEUE. NO. 4.—Rod, E., M. de Goncourt et ses amis littéraires.—**Maurel, A.**, Dans le monde des lettres, "l'Intuitivisme."—**No. 5.**—Gebhart, E., Le mysticisme de Dante.—**Filon, A.**, Courrier littéraire.—**Maurel, A.**, Dans le monde des lettres, Vieux contre Jeunes.—**No. 6.**—Monin, H., Etudes révolutionnaires.—La Chanson historique pendant la Révolution de 1787 à 1791.—**Barine, Arvède**, Les sermons de Savonarole.—**Filon, A.**, Courrier littéraire.—**Maurel, A.**, Dans le Monde des lettres, Petits Papiers.—**No. 7.**—Berr, E., Le journalisme contemporain.—Le reportage et les reporters.—**Bourgeois, E.**, Les associations françaises d'étudiants.—**Labrone, E.**, Cyrano... de Paris.—**Filon, A.**, Courrier littéraire.—**Maurel, A.**, Dans le monde des lettres, un poète converti.—**No. 8.**—Laujol, H., Correspondance de Gustave Flaubert.—**Farges, L.**, La poésie décadente, ses origines et ses tendances.—**Maurel, A.**, Dans le monde des lettres.—**M. Augustin Filon, Contes du Centenaire.**—**No. 9.**—Laujol, H., Correspondance de Gustave Flaubert (fin).—**Filon, A.**, Courrier littéraire.—**Maurel, A.**, Dans le monde des lettres, Une souscription.—**No. 10.**—Bols, J., Villiers de l'Isle-Adam et l'occultisme moderne.—**Maurel, A.**, Dans le monde des lettres, Au théâtre.—**No. 11.**—Bigot, Charles, L'épiderme naturaliste.—**Filon, A.**, Courrier littéraire.—**Maurel, A.**, Dans le monde des lettres, Zola intime.—**No. 12.**—Valabregue, Ant., La poésie parisienne.—**Beauquier, Ch.**, Chansons du village.—**Filon, A.**, Courrier littéraire. Emile Zola: *la Bête humaine*.—**Maurel, A.**, Dans le monde des lettres, Un acquittement.—**No. 13.**—Claretie, Léo, "Tripatoouillages" d'antan: *les Originaux* de Fagan.—**Filon, A.**, Courrier littéraire.—**Maurel, A.**, Dans le monde des lettres, Parallèle.—**No. 14.**—Bigot, Ch., Psychologie naturaliste.—**Dide, Les** artistes littéraires.—**Maurel, A.**, Dans le monde des lettres, Un préjugé.—**No. 15.**—Janet, Paul, De la responsabilité philosophique. A propos du *Disciple* de M. Paul Bourget. I Le roman.—**Berr, E.**, Portraits contemporains. M. Edouard Drumont.—**Levy-Bruhl, L'**Allemagne littéraire et Napoléon I.—**Filon, A.**, Courrier littéraire.—**Maurel, A.**, Dans le monde des lettres, Mysticisme.—**No. 16.**—Janet, Paul, De la responsabilité philosophique. A propos du *Disciple* de M. Paul Bourget. II Le problème.—**Prévost, M.**, Un amour de Henri Heine.—**No. 17.**—**Filon, A.**, Courrier littéraire. Maxime Gaucher: *Causeries littéraires*.—**Maurel, A.**, Dans le monde des lettres, *Thais*.—**No. 18.**—**Pressense, E. de**, Portraits contemporains. Le Père Hyacinthe.—**Filon, A.**, Courrier littéraire.—**No. 19.**—**Marc le Goupils**, La question du Vau-de-Vire; Olivier Basselin et les insurrections normandes.—**Maurel, A.**, Dans le monde des lettres, Bilan théâtral.—**No. 20.**—**Claretie, Léo**, Les deux "Mahomet."—**Filon, A.**, Courrier littéraire.

NUOVA ANTOLOGIA. VOL. CIX. FASC. II.—Gnoli, D., Storia di Pasquino.—**Barzelotti, G.**, Francesco de Sanctis.—Nell'anniversario della sua morte.—**Fasc. III.**—**Casini, F.**, Un poeta umorista del secolo decimoterzo.—**Panzacchi, E.**, L'Isotto—La Chimera, di Gabriele d'Annunzio. **Fasc. IV.**—**Masi, E.**, Carlo Gozzi e la Commedia dell'arte.—**Zumbini, B.**, Di alcune relazi-

oni del Foscolo con la letteratura tedesca.—**Nencioni, E.**, Rassegna delle letterature straniere (Inglese). **Vol. CX. Fasc. V.**—**Chiariini, G.**, Il matrimonio e gli amori di Guglielmo Shakespeare. Parte prima.—**Lloy, P.**, I poeti della montagna. **Fasc. VI.**—**Nencioni, E.**, Le memorie inedite di Giuseppe Giusti.—**Graf, A.**, La leggenda di un Pontefice.—**Del Lungo, I.**, La "Santa Gesta" in Dante secondo l'antico volgare.—**G. A. C.**, Rassegna delle letterature straniere. (Francese). **Fasc. VII.**—**Chiariini, G.**, Il matrimonio e gli amori di Guglielmo Shakespeare. Seconda parte.—**Fasc. VIII.**—**Bulle, O.**, Goethe et l'Italia.—**Fasc. IX.**—**Martini, F.**, Giuseppe Manzoni e l'edizione delle opere di Ugo Foscolo.—Carteggi inediti.—**Chiariini, G.**, Il matrimonio e gli amori di Guglielmo Shakespeare. Terza parte.—**Albicini, C.**, Aurelio Saffi.

REVUE DES DEUX MONDES. 1er Janvier.—**Wyze-wa, Y. de**, La Renaissance du Roman historique en Angleterre.—**Brunetière, F.**, A propos du Marchand de Venise.—**1er Février.**—**Brunetière, F.**, La Folie de J. J. Rousseau.—**1er Mars.**—**Faguet, E.**, Royer-Collard.—**Brunetière, F.**, Alexander Vinet.—**15 Mars.**—**Varigny, C. de**, La Propriété artistique et littéraire en France et aux Etats-Unis.—**Bentzon, Th.**, Un Romancier anglo-Américain—Mrs. Frances Hodgson Burnett.—**1er Avril.**—**Larroumet, G.**, Beaumarchais. L'homme et l'œuvre.—**Brunetière, F.**, La réforme du théâtre.—**15 Avril.**—**Montegut, E.**, Curiosités historiques et littéraires. La duchesse et le duc de Newcastle. I. La duchesse.—**1er Mai.**—**Brunetière, F.**, Le bilan de Voltaire. **15 Mai.**—**d'Haussonville, M.** le comte, Mme de La Fayette et Ménage, d'après des lettres inédites.

ARKIV FÖR NORDISK FILOGI. NEW SERIES. VOL. II. PART II.—**Noreen, Adolf**, Några fornordiska judlagar.—**Storm, Gustav**, Ginnurgagap i Mythologien og i Geographien.—**Storm, Gustav**, Am Biskop Gisle Addssöns Annaler.—**Noreen, Adolf**, Etymologier.—**Jonsson, Flunur**, Anmärkningar av "Die altgermanische Poesie nach ihren formelhaften Elementen beschrieben von Rich. M. Meyer."

REVUE DE L'ENSEIGNEMENT DES LANGUES VIVANTES. 7e Année. AVRIL, 1890. NO. 2.—**Moheré, J.**, Rapport sur l'Agrégation d'Anglais en 1889.—**Deb-ray, E.**, Etude sur les Verbes forts et les Verbes irréguliers (suite et fin).—**Blard, A.**, Manfred traduit en vers français.—Concours de 1890. Avis.—Revue des Cours et Conférences. Faculté des Lettres de Paris. Agrégations (allemand et anglais). Résumé des Cours. Sujets et leçons. Certificats d'aptitude secondaire (allemand et anglais). Composition d'Anglais. Composition de Pédagogie. Devoirs. Leçons de Grammaire. Traduction. Certificats d'Aptitude primaire (allemand et anglais). Devoirs communs. Compositions en langue étrangère (allemand et anglais). Sujets de devoirs.—Bibliographie.—Documents officiels.—Promotions.—Nominations.—**Mai. NO. 3.**—**D.**, Un mot sur la question des Dictionnaires.—**Ehrhard, A.**, Les traductions allemandes de Molière.—**Judy, R.**, La Mégère apprivoisée, comédie de Shakespeare, traduction en vers.—Petite chronique.—Revue des Cours et Conférences. Agrégation (allemand et anglais). Faculté des Lettres de Paris. Composition. Sujets de devoirs. Certificats d'aptitude secondaire (allemand et anglais). Traductions. Leçons et devoirs. Certificats d'Aptitude primaire (allemand et anglais). Traductions. Sujets et devoirs.—Bibliographie.—Documents officiels.—Tableau d'ancienneté des professeurs des lycées de Paris et de Versailles.—Nominations.

MODERN LANGUAGE NOTES.

Baltimore, November, 1890.

A CONTRIBUTION TO THE STUDY OF "THE BODY AND THE SOUL": POEMS IN ENGLISH.

There are few more characteristic embodiments of the religious spirit of the Middle Ages than that found in the large class of poems produced throughout the whole of this period in almost every country and language of Europe, which, in the form of an address of a soul to its body or of a dialogue between soul and body, purported to exhibit the soul's feelings of gratitude or resentment towards the body, whether at the moment when their long comradeship is about to be dissolved, or after their separation has taken place. Of these two situations, one may say that it lay in the nature of things that the more tragical (that of the resentful soul) should exert the greater attraction. So, decided, indeed, as a matter of fact, is the preponderance, both in point of number and importance, of the poems which deal with that situation, that Prof. WÜLCKER ('Grundriss,' p. 233) has been led to accept the Vercelli Fragment (GREIN i, 203 f.) as a unique example of the opposite class—not only as regards English literature but as regards foreign literatures as well. There is here, however, a misstatement of the case in both clauses, inasmuch as the title of *Dichtung* can hardly be denied to the passage in MORRIS 'O. E. Homilies' II. 183, pointed out by VARNHAGEN, as it certainly cannot be denied to the very attractive German poem in dialogue form, edited by RIEGER (*Germania* iii, 405 ff.) from a Basel MS. of the end of the thirteenth century. It would seem probable, moreover, from the passage in the *Revue Celtique* for October, 1889, p. 470, that an address of a blessed soul to its body may be found in the "Sermon on Death" in Prof. ROBERT ATKINSON'S "Passions and Homilies of the Leabhar Breac," London, 1887. That work is inaccessible to me, however, and the suggestion remains to be verified.

But after all additions are made to the number of poems in which it is a blessed soul that

speaks, we still perceive that here, as in the case of the 'Divine Comedy,' the profounder interest resides in the tragical situation, and I shall therefore confine my attention in the following discussion to the poems which relate to this branch of the general subject.

The whole body of poems, then, which turn upon the fate of a condemned soul may be divided into two classes, on the basis of an obvious difference in form already alluded to.

1. Those in which the soul addresses the body, upbraiding it for its sins during their united existence on earth and for the misery which this conduct entails upon both after death, the body, however, remaining silent.

This class of poems may be designated simply "Address of a damned soul to its body," and as chief representative of the class we may take the Old English poem, GREIN i, 198 ff.

2. Those in which the body replies and to which alone the title of dialogue is properly applicable. As chief representative of this class we may take the "Dialogus inter corpus et animam" or "Visio Fulberti" or "Philberti." Edited among others by THOMAS WRIGHT ('Latin Poems commonly attributed to Walter Mapes,' London, 1841, p. 95 ff.), and from better MSS. by E. DU MÉRIL ('Poésies populaires latines antérieures au douzième siècle,' Paris, 1843, p. 217 ff.).

Now, the two classes of poems distinguished above, although different in the respects to which reference has been made, have no doubt, as Prof. VARNHAGEN, the chief investigator in this field, remarks, *Anglia* ii, 226, a historical connection. The difference, indeed, is mainly one of form, for not only is the didactic end identical in both, but the content, although employed under different forms, is in a very large measure the same in each instance. In the absence of external evidence, the question as to the exact order of development presents, of course, great difficulties. I do not think, however, that we can regard as an accident the fact that the English and French versions preserved to us show with increasing antiquity an increasing simplicity of structure. Thus, for the English, compare

the Old English address (GREIN i, 198 ff.) with the PHILLIPPS "Fragment" ("Fr."), the "Visio Philberti" and the poems based on the "Visio," and, for the French, compare "Un Samedi par Nuit" with the poem edited by STENGEL, *Zs. f. rom. Ph.* iv, 75 ff., and the other later French versions.

Of course, if we accept the view that the order of development was from the form of the address to that of the dialogue, this relation would not at all preclude the possibility that the simpler form was cultivated alongside of that which was later in its origin and more complicated in its structure. As a matter of fact, we know that the form of the address continued to exist by the side of that of the dialogue. Such a proof is furnished by the address of the soul to the body contained in one of the Religious Songs first edited by THOMAS WRIGHT ("Publications of the Percy Society," xi, 70 ff.), and by RICHARD MORRIS ('O. E. Miscellany,' 168 ff.), under the title of "Death"—the song in question belonging to the thirteenth century, when the "Visio," even if it was not itself an English production, must have been known in England.

In any case, the question of the relation between the two forms is unaffected by Prof. VARNHAGEN'S recent interesting discovery ("Erlanger Beiträge zur englischen Philologie," Heft. i, Erlangen und Leipzig, 1890, p. 1 ff.) of a passage in the 'Talmud,' until a connection has been established between that passage and the poems produced in Western Europe with which we are now dealing. As the matter stands, the words of the Roman emperor only represent the attitude of mind from which the dialogue poems eventually sprang.

But let us consider more nearly the question of the origin of the various versions and the chronological order of their composition.

Of all poems on the subject, the Old English "Address of the Damned Soul to its Body," as found in the Exeter and Vercelli Books, is transmitted to us in much the oldest form. Portions of this poem were first printed by J. J. CONYBEARE in 1812 (*Archæologia* xvii, 189 ff.). B. THORPE (1836) first edited the poems according to the text of the Vercelli Book in his "Appendix C, to Mr. Cooper's

Report," p. 93 ff.,—again, using both the Exeter and Vercelli Books, in his 'Codex Exoniensis' (1842), 367 ff. For the rest of the bibliography of this "Address," see WÜLCKER, 'Grundriss' iii, 182.

Now, concerning the origin of this poem, though external proofs of the fact are altogether wanting, all writers of authority on the subject from RIEGER (*Germania* iii, 396 ff.) to GASTON PARIS (*Romania* ix, 311 ff.) and EBERT ('Geschichte' iii, 89 ff.), regard the "Address of the Damned Soul" as imitated from a Latin original, whether this original was to be found in a homily, as EBERT surmises, or in a poetical form. It is true that THORPE, the first editor of the complete text, makes the following observation, 'Codex Exoniensis,' p. 525: "The original of the present poem is a prose homily to be found in most of the MSS. (of which a Latin original, no doubt, exists)," but it has never been ascertained to what MS. THORPE refers in this passage. Most probably he only records a vague and inaccurate impression.

In attempting to fix more definitely this Latin original, which he takes, on the other hand, to be the original also of the later treatments of the subject in Latin and French, GASTON PARIS (*Romania* ix, 312), points to a very singular passage in the rîmed French version of the legend of St. Alexius, a version dating from the end of the thirteenth century and the neighborhood of Lille. In this passage, embracing lines 211-243 (p. 285 ff. of his edition of the St. Alexius legends), he sees a trace of the original Latin legend which stands at the head of all subsequent treatments of the subject—whether in Old English, French, Latin or what not. The import of the passage is as follows:

When St. Alexius, after the wedding, is brought to the bridal chamber and is left alone with his bride, he begins straightway to preach to her, exhorting her passionately to turn aside from the carnal life and make herself a bride for Christ. He enforces his exhortations in the following words—extremely curious, in view of the situation. (The use of the preterite here is worthy of note, as being intelligible only on the supposition that the lines before us are a fragment of a larger whole.)

"Tantost con l'arme ist de chel cors puant,
 Ki n'ama onkes ne Diu ne sen cornant,
 Mais de mal faire se fist fort et poissant,
 Si vinrent lues mil diable acorant
 Ki l'encauchierent trestot vers le torment
 Ou li vier sont et li serpent mordant.
 Coi k'il en fachent, chou trovons nos lisant.

Au samedi anchois le coc contant
 Revient droi: l'arme a le fosse criant,
 Le puant cors mont forment maudisant
 Ki l'a conduite en chel torment si grant,

He cors, dist l'arme, mar te vi onkes net;
 Mau soit de l'hore ke fumes ajostet,
 Et maudet soient de sainte trinitet
 Andoi li piet ki chou ont poralet,
 Et les deus mains ki ont chou manovret,
 Et ichil cuers ki chou a porpenset,
 Aussi li boce ki chou a porparlet,
 Et li doi uel ki chou ont rewardet
 Et les oreilles ki chou ont escoutet
 Dont li mien membre sont si grief tormentet!

Or giras, cors, en le tiere enfermee,
 Et jou irai come maleuree
 A le dolor ke tu m'as porparlee
 Dusk'au juise
 Kant te cars ert de mort resuschitee,
 Et en l'aet de trente ans restoree,
 Od toi ensemble en le flame embrasee
 Ke li diable nos aront aprestee;
 Pius comparras l'orgueil et le posnee
 Ke tu tos jors as si grant demenee."

With reference to this passage, GASTON PARIS (*Romania* ix, 312) remarks as follows:

"L'âme est ici [in the Alexius fragment] seule à parler, comme dans les anciens poèmes Anglo-Saxons; Elle revient de l'enfer pour visiter son corps comme dans ces poèmes et dans la Visio Philberti; son retour a lieu dans la nuit du samedi au dimanche comme dans le poème français. Des éléments particuliers à chacune des versions postérieures se trouvent donc réunis ici, et la légende sur laquelle s'appuient ces vers (non mentionnés par M. Kleinert) peut être la base de toutes ces versions."

It would seem quite as probable, however, that a poem uniting these various elements should have borrowed them in part, at least, from various sources, as that it should have received them all together from a single ancient source, whence they had made their way only partially into all subsequent redactions but this. We know that such borrowing from the Old French poem "Un Samedi par Nuit" did take place in the case of the Middle English "Als y lay in a winters night" (W. LINDSAY's dissertation: "De Desputisoun bi-

twen þe Bodi and þe Soule," published as No. 1 of the "Erlanger Beiträge zur englischen Philologie," p. 10 ff.), although the main source of that poem is the "Visio."

From these considerations, I see no ground for assigning to this fragment so exceptional a position among all poems on the subject as that of the one reflecting most accurately the source from which they all sprang.

A second attempt to find a definite clue to the original of the Old English "Address of the Damned Soul to the Body," as of all poems on this subject—though the results, perhaps, are as little acceptable—is equally interesting with that of GASTON PARIS, because striking out in a totally unexpected direction. I refer to an article in the *Revue Celtique* for October, 1889, p. 463 ff., by H. GAIDOZ. In this article GAIDOZ endeavors to trace all poems on the subject, including the Old English poem, back to a Latin prototype of Irish origin. The author is led to this view of the matter by a piece in the ancient Irish language found in the famous monument of that language known under its Irish title of the 'Leabhar Breac.' This piece was edited by Prof. ROBERT ATKINSON in the work already referred to, and contains a dialogue between body and soul. The 'Leabhar Breac' is set by WINDISCH ('Kurzgefasste irische Grammatik,' Vorrede, p. vi), somewhat later than the 'Book of Leinster,' which belongs to the middle of the twelfth century.

The theory of GAIDOZ is that the literature of the "Debates between Body and Soul" sprang originally from the general literature of visions, and, to use his own words, "before becoming a subject by itself the dialogue between body and soul was only an incident in the general recital of a vision" (p. 464). The value of the Irish "Sermon on Death" (as D'ARBOIS DE JUBAINVILLE designates the piece above-mentioned, see *Revue Celtique* for January, 1888, p. 129), lies, then, as he thinks, in the evidence which it furnishes of this translation. The Irish, according to this hypothesis, gives us the earliest form of treatment, and the theme passed, through the agency of Irish monks, among the Anglo-Saxons.

As circumstances rendered Prof. ATKIN-

son's work inaccessible to me (a copy is in the possession of the Astor Library at New York), in order to obtain a notion of the "Sermon on Death" I have been compelled to content myself with the Latin skeleton of that version published by GAIDOZ in the article referred to above—this skeleton being made up, as it seems, of the Latin sentences with which each important section of the frame-work of the whole and of the actual dialogue is introduced.

According to this outline in Latin, the soul, after the body has ceased to perform its functions, perceiving that something is wrong, as much from the interruption of the body's usual sinful occupations as from the stopping of breath, the oppression of the heart, the pallor of the lips and the dropping of the teeth, runs in alarm to the gates of each of the senses respectively, to the lips, nostrils, eyes and ears, but is met everywhere by Death, who forbids it to proceed further.¹ Therefore it flies to the top of the head, stands on the tip-top (as the author has it), looks around in wonder, and asks:

"Quid est istud pallium quod tenui circa me? non meum est hoc vestimentum neque de vestimentis meis in candidate prius apparui. Quis comotavit vestem meam?"

The devil then speaks against the soul and accuses it, saying:

"O anima infelix, respice nos,
A nobis tibi est vestimentum,
Quia Adam circa se prius tenuit et
Cain circa se tenuit et Judas Iscariot
Circa se tenuit et Coephas princeps
Sacerdotum circa se tenuit vestimentum illud."

Further on the devils say:

"O anima infelix, respice corpus tuum et domum tuam unde existi."

Then the soul expresses repentance for its sins, strives to go upwards to the heavens, but is prevented by the devils. Afterwards the soul returns to the body and begins to inveigh against it, to which the body rejoins.

There are certain considerations, I think, which tell against the theory of GAIDOZ that this version, partaking of the nature both of a vision and of a dialogue between body and

1. The passage thus far has a curious parallel in the well-known eighteenth century poem, "The Grave" by ROBERT BLAIR.

soul, was the prototype of the Old English "Address of the Damned Soul to its Body."

In the first place, as has been already observed, the weight of evidence concerning the relations of the dialogue and monologue forms, is rather in favor of the greater antiquity of the latter. Such, I may remark, is the tacit assumption of GASTON PARIS (*Romania* ix, 312) when he sets the intercalation of the Alexius poem at the head of all poems on the subject. Similarly RIEGER (*Germania* iii, 399), when he endeavors to explain how the "Visio" was evolved out of the form represented by the Old English "Address." But if GAIDOZ is right in his supposition that the literature of the Debates sprang incidentally from that of Visions, and that the Irish piece we have before us represents the process of transition, we should have here, in the very inception of the literature of our subject, the dialogue form—and to account for the Old English poem (the prototype of which he expressly says, as well as of the "Visio," is represented by this Irish document) we should have to suppose a reversed development, as it were, from the dialogue form to that of the address. But leaving this unsettled question aside, it still appears to me just as likely that in the Irish document we have simply a debate grafted on a vision—the more so, as in the rimed "Alexius" of GASTON PARIS we have already an example of such a grafting upon the literature of legends. The rôle, too, which the devils play in this piece does not accord with the notion of high relative antiquity, to judge from a comparison of those versions the period of whose composition has been tolerably well established.

I may mention, moreover, that before the appearance of GAIDOZ's article in the same *Revue Celtique* for January, 1888, p. 128, D'ARBOIS DE JUBAINVILLE, reviewing ATKINSON's work, speaks of the group of sermons in which this dialogue is found as imitations from continental originals, without however, as it would seem, stating the reasons for his opinion. He repeats this opinion in the *Revue Celtique* for April, 1888, p. 297.

To finish with the question of the ultimate origin of the Old English "Address," and hence of all poems relating to this subject, I

shall merely call attention to EBERT's remarks ('Geschichte' iii, 89 ff.) with regard to certain theological conceptions which the poems in GREIN betray, that would seem to point to an Old English origin; for instance, the notion that each soul comes as a fresh creation from God, and the conception of the abode of the soul before the last judgment as being Hell and not a place between Hell and Heaven.

The next stage in the poetical development of the conflict between body and soul which we find represented in English literature is seen in the poem published by Sir THOMAS PHILLIPPS from a number of loose parchment leaves which had been used for binding other books, discovered in Worcester Cathedral ('Fragment of Ælfric's Grammar, Ælfric's Glossary and a poem on the Soul and Body in the Orthographic of the twelfth century,' London, 1838). Prof. NAPIER, the last scholar who has examined these leaves, is inclined to assign them, more definitely than PHILLIPPS, to the end of the twelfth century. (*Academy*, Feb. 22d, 1890, p. 134.) A reprint was published by S. W. SINGER (London, 1845), and the poem under the name of the Phillipps or Worcester Fragment, has been re-edited successively by E. HAUFE ('Fragmente der Rede,' etc., Greifswald dissertation, 1880), and R. BUCHHOLZ ('Fragmente der Reden, etc. in zwei Hs. zu Worcester und Oxford,' 'Erlanger Beiträge zur eng. Phil.," Heft vi, 1890).

The nature of the relation which this fragment, also a simple address or series of addresses, of the soul to the body, bears to the poem of the Exeter and Vercelli Books, has not yet been defined. KLEINERT ('Über den Streit zwischen Leib und Seele,' Halle dissertation, 1880), undertakes to establish a more or less direct relation between them, but VARNHAGEN (*Anglia* iii, 572 ff.) rejects the arguments adduced to support this hypothesis, and the editors of the "Fr." have been cautious as to expressing themselves in exact terms touching the question. KLEINERT's dissertation was unfortunately not accessible to me.

It may be remarked here once for all that the same uncertainty at present exists concerning the relations of all these poems to one

another down to the "Visio," which, popularizing the theme throughout Europe, became the prototype in every European language of a vast group of poems bearing on their very face the evidence of partial imitation, at least, of this original.

Closely allied to the "Fr.," and coinciding with it in whole lines, is the poem known under the title of "The Grave," which was first edited by CONYBEARE from the Oxford MS. *Archæologia* xvii, 174 ff., and since then repeatedly; in most accessible form by SCHRÖER (*Anglia* v, 289 ff.) and by BUCHHOLZ. The relation between these two poems, the "Fr." and "The Grave," is so close as to have even led to the improbable suggestion that "The Grave," itself a fragment, was a part of the "Fr." Taken as a whole, this latter poem is already so confused and formless that such an addition would hardly do prejudice to its claims to artistic merit. In any event, the two poems, compared with others on the subject, may be regarded as constituting a separate group within the monologue poems. As the final representative of this group I should add to "The Grave" and the "Fr." the version contained in one of the Religious Songs edited by THOS. WRIGHT (Percy Society xi, 70 ff.) and last by R. MORRIS ('O. E. Miscellany,' p. 168 ff.) under the title of "Death," this song belonging to the thirteenth century. Although the relation has not been mentioned by VARNHAGEN, I think it is plain that the monologue in "Death" belongs to the same group as the "Fr." and "The Grave." Both in the introduction and the soul's address it bears a strong resemblance to the "Fr.," although towards the close, in the introduction and painting of the devil, it would seem to show the influence of a conception which was at work in the dialogue poems. The parallelism in the sequence of ideas which the following table shows is unmistakable, and the inference to be drawn, I think, inevitable. Of course, owing to the difference of literary form between the two poems, no exact coincidence of expression is to be expected. My references are to the Cotton MS. of "Death" published by MORRIS, and to BUCHHOLZ's edition of the "Phillipps Fragment."

Introduction in "Death" = "Fr." A.

- I. Opening of the two poems in which the circumstances of our birth are connected with those of our death.
 "Death" "Fr." A.
 17-44 5-10. So 24 ff.
- II. Mourning of the soul in the hour of death.
 "Death" "Fr." A.
 45-48 11-16
- III. Failure of the powers and faculties of the animate body.
 "Death" "Fr." A.
 49-56 17-23
- IV. Pangs of the separation.
 "Death" "Fr." A.
 56-64 27-30
- V. Shrouding of the corpse and desertion of friends.
 "Death" "Fr." A.
 65-80 37-43
- VI. "Sorie Cheere" of the soul in addressing the body.
 "Death" "Fr." A.
 81 f. 46.

In the address of the Soul, "Death," 89 ff., has its parallel in "Fr." C. 256, and the trait of the body's being thrust out of its former possessions which occurs "Fr." B. 14-16 is deferred to the conclusion of the passage in "Death," viz., 133-136; but for the rest, the picture of the body's desolation (cf. the rhetorical interrogatives, 97 ff.), the accusation that the body has brought both itself and the soul to perdition, the reproach for not having made offerings to the church or sought the services of its priests, are presented in the same order in the two pieces, *i. e.*, "Death," 97-132 corresponds to "Fr." B. 5-34. So the description of the grave as the house of the dead body, with the body's decay, and the consequent desertion of its relatives and division of its apparel. Compare "Death," 145-176 in which the chief traits scattered throughout the "Fr.," are brought together at that point of the poem where the conception first comes up. Thus "Death" 145-176 corresponds to "Fr." B. 37-41 and "Fr." C. 27-50.

The lines 185-192 are of a general character, "All that I hated seemed good to thee," but from l. 193 on, in the description of the devil and of the torments to which the soul is

subjected, the poem of "Death" diverges from the "Fr."

The fragmentary poem first edited by WRIGHT from a Cambridge MS. now lost (Coll. Trin. B. 14, 39), in 'Latin Poems commonly attributed to Walter Mapes,' p. 322, and of which a reconstructed text is given by VARNHAGEN (*Anglia* iii, 577) is too mutilated to furnish the basis for a judgment as to its position among these versions. The parts preserved, however, appear to show a tendency similar to that of corresponding portions of the "Fr."

Taking the "Fr." as the chief representative of what I should like to call the second group of the monologue poems, *i. e.*, standing on a later stage of development, it becomes a question of interest to determine what is its general relation to the group going before, represented by the Old English "Address" of the Exeter and Vercelli Books, and to the second class—the class cast in dialogue form.

It becomes clear, after a closer examination of the "Fr.," that although we may find here the *motifs* employed in the Old English poem, we find these same motives treated in a different fashion, indicating a more advanced stage of development. Not only have the simple hints, the conceptions in their simplest form of the Old English poem, been expanded in the "Fr.," but they have been expanded in a noticeable manner; the expansions have taken on a more rhetorical and pictorial, here and there even satirical character. In contrast to the stern directness of the Old English "Address," we find the poet illustrating what were general hints there by specific pictures, and lingering over the details of his illustrations. For instance, where we have in lines 52 ff. of the "Address" simply, "Nor art thou dearer than the black raven to any living man as a companion, neither to thy mother nor thy father nor any relative," in the "Fr." we have our attention called to the manner in which these relatives actually comport themselves when life in the body is extinct. Thus "Fr." B. 10 ff.: "Where be they who should sit sorry over thee and pray earnestly that aid should come to thee? To them it seemed that thou hadst been alive too long already, they were greedy to lay hands upon thy pos-

sessions. They divide them now between them; they will put thee outside and now they are ready to bear thee out of the house—out of the door. Thou art bereft of thy goods."

And earlier, in "Fr." A. 38 ff., those whom the sinner had benefited are represented as being unwilling even to turn the head of the dead right—"for the rich wife (*i. e.*, the wife of the sinner) scorneth misfortune, for a miserable thing is wretched love"; cf. also B. 38 ff.; C. 33 ff., etc.

Similarly, for the lines 57 ff. of the Old English "Address," "Nor may thy scarlet ornaments nor thy gold nor thy silver nor any of the valuable things thou didst own fetch thee hence," the "Fr." points more distinctly to the manner in which he came by these things; cf. E, 18 ff.; G, 11 ff.

In a similar spirit is the conception of the body as having to lie in bed late after church hours, and the idea of its refusal to take the poor under shelter or to assist them, sitting rather on its bench supported by pillows and throwing knee over knee (C. 25 ff.).

With the tendencies of style I have noted above, these *motifs* were peculiarly adapted, among those employed by the Old English "Address," for expansion in the "Fr." These are, however, but illustrations of characteristics discernible throughout. Everywhere the motives which appear in the "Address" are elaborated here with greater regard to the interest which each one has in itself, apart from its bearing on the whole. In accord with these tendencies is the extensive use of the rhetorical interrogative (cf. B, 4 ff.).

Whilst considering the question of *motifs* employed both in the "Fr." and the Old English "Address," regard should be had to the fact that the conception of the two poems is different as to the time when the soul addresses the body. The Old English poem illustrates the superstition that every sennight the soul returned to upbraid the body, but there is no allusion to such a journey in the "Fr.," so that there, as in the "Un Samedi par Nuit" and in the passage in the homily "De Sancto Andrea" (MORRIS, 'O. E. Homilies' ii, 183), the soul is conceived as directing its invectives against the body immediately after having issued from it. Of course, then, passages of

the Old English poem relating to this journey of the soul will not be represented by corresponding passages of the "Fr." With this restriction, it is clear, I think, that whatever view we may take of the actual relation between the Old English "Address" and the "Fr.," the motives which form the substance of the former may be found also in the latter.

The expansion of motives in the spirit indicated forms the first point of difference between the addresses of the soul in the "Fr." and the Old English "Address."

There is, however, a second point of difference, consisting in the addition of certain characteristic new motives of which there is no trace in the Old English poem. They are substantially three in number.

1. The conception of the grave as the house of the dead body. Cf. B, 40; C, 29 ff.; E, 8.

2. The conception of the body as that of a man who had acquired his great possessions by rendering unjust judgments. Cf. E, 19 ff.; C, 9 ff.; G, 18.

3. The notion that one of the most prominent sins of the body was its neglect of duties towards the church, a notion quite as strongly developed in the poem "Death." Cf. B, 20 ff.; E, 26 ff. In these passages the clerical tendency is apparent likewise in the long passage concerning baptism. E, 29 ff.

In considering the additional motives I have, of course, disregarded unessential similes, however detailed, cf. F, 20 ff.

Now, to give an answer to the question which was put at the beginning of the discussion of what I have called the second group of the monologue poems, as to the general relation of this group to the one preceding, represented by the Old English "Address of the Damned Soul to its Body," and to the poems of the second class (the dialogue poems), represented by the "Visio," it will be evident on a comparison that, although cast in the same form as the Old English poem, the "Fr." in its rhetorical spirit and its elaborate treatment of motives, with here and there satirical touches, stands very close to the dialogue poems. For example, in describing the conduct of family and relatives and in the rhetorical declamation characterising the body's desolation, the spirit of elaboration referred

to is the same here as in the "Visio" and in the "Un Samedi par Nuit." Furthermore, such distinctive conceptions as the first two additional motives which I have pointed out in the "Fr." are repeated in the "Visio," so that, with regard to the accusations of the soul in the "Visio," there is a close parallelism of ideas between these two poems, only the mode of expression in the latter is more compressed and elegant. The transition, then, is easy to the versions of the second class, viz., those in the dialogue form.

In this class the version of incomparably greatest influence is the Latin poem already often referred to as the "Visio" (E. DU MÉRIL 'Poésies populaires latines antérieures au douzième siècle,' p. 217 ff.). Even the country to which the origin of this famous poem is to be assigned remains still doubtful. Cf. VARNHAGEN, *Anglia* iii, 574 f. and GASTON PARIS, *Romania* ix, 312 f. The arguments in the latter passage are little convincing, however, inasmuch as the introductory stanzas on which they are based may well have been added later to give an air of authority to the vision. Cf. G. PARIS, 'Litt. fr. au moyen-âge,' §155. I shall also pass over the attempts of RIEGER (*Germania* iii, 399) and others, to connect this poem with the Old English "Address"—discussions which, at best, end in no convincing conclusions—and shall only briefly follow the traces of its influence. Prof. VARNHAGEN (*Anglia* ii, 225), is inclined to regard the "Visio" as the original directly or indirectly of all poems whatever preserved in the dialogue form. There is good reason, however, to accept the validity of a restriction which GASTON PARIS (*Romania* ix, 312), has made to this statement in favor of the poem "Un Samedi par Nuit" (VARNHAGEN's edition, "Erlanger Beiträge zur engl. Philologie," Heft i, pp. 120 ff.), and consequently of the versions dependent on it. (For the original dialect of the "Un Samedi par Nuit" see GASTON PARIS, *Romania* ix, 313 and P. MEYER *ibid.*, vii, 465). The reason of GASTON PARIS' exception of the "Un Samedi par Nuit" from the list of imitations of the "Visio" is that the metrical form of the "Visio"—Latin rimed quatrains—does not appear at all before the last third of the twelfth century, and even then seems to

have been used first in secular verse before becoming common for poems of a religious import. The Old French poem, on the other hand, belongs unmistakably, he thinks, to the early twelfth century. This is, also, the opinion of SUCHIER, see 'Vie de Saint Auban,' and "Reimpredigt xxxvii" (quoted by LINOW, p. 13). It may be remarked, besides, that the French poem represents, at least, a less advanced form in the poetical development of the subject, for whereas the author of the "Visio" informs his subject with a high degree of dramatic force and with great rapidity of movement, the "Un Samedi par Nuit" gives us only the alternating charges and counter-charges of soul and body, one speech each (see VARNHAGEN's edition), finely colored with passion, it is true. In the dialogue of the "Visio" the speeches of the disputants bear, as it were, towards a point of culmination, becoming shorter and shorter as the fatal moment draws nigh when the devils are to hurry back their victim to the place of torment, and the mutual recriminations of soul and body rise finally into united shrieks of lamentation, before their common danger.

The "Visio," as already noted, spread far and wide throughout Europe, so that imitations even in Icelandic, Polish and Mediaeval Greek are known to exist. It is unnecessary to follow here the innumerable versions produced in the chief languages of the continent. The influence of the "Visio" was felt also in England, where the subject had been already so fruitful. If we have to except No. 7 of Prof. VARNHAGEN's list of English Versions in *Anglia* ii, 226 ff. (viz., the dialogue edited last by K. BÖDDEKER, 'Altenglische Dichtungen des Ms. Harl. 2253,' p. 235 ff.), from the influence of the "Visio," since this seems to go back to the Old French version which was composed, as we have seen, earlier than the "Visio," there still remain two Middle English versions, No. 6 and No. 9 of that list, based upon the Latin poem. The first of these versions (No. 6) has recently found two distinguished imitators in Sir THEODORE MARTIN (see the poem of "The Monk's Dream," in 'The Song of the Bell and other Translations,' Edinburgh, 1889, reprinted by VARNHAGEN in LINOW's dissertation, p. 200 ff.), and in Prof.

F. J. CHILD (a modernized version printed for private distribution, 1888).

It is a mistake, I may remark, when LINOW (p. 3, note 2) wishes to include among the Middle English versions of the monologue poems represented by the Old English poem of the Exeter and Vercelli Books the "Complaint of the Soul of William Basterdfeld" (HORSTMAN, 'Altenglische Legenden,' 1881, p. 467 and p. 329). There is in this instance no antagonism set up between soul and body, indeed they do not appear at all as separate personalities in the account which the soul gives of its sinful life, and no attempt is made to throw the blame of its damnation on the body. The address of the former is directed to "all crysten men."

In conclusion, it only remains to be observed with regard to the poems derived directly or indirectly from the "Visio," that the form of treatment did not become petrified along the lines which the pattern of that poem presented. To select random examples, in one of the Spanish versions (*Zs. f. rom. Phil.* ii, 68), an angel intervenes to rescue a soul from the devils who were about to carry it off, and the soul then delivers a long tirade against the wickedness of the world. Again, in the French version edited by STENGEL (*Zs. f. rom. Phil.* iv, 75 ff.) we have the piece opening with a vision of the poet who represents himself as wandering in a field covered with beautiful flowers, where he meets an aged hermit who draws from his bosom a rose containing, as it turns out, a new version of the conflict between body and soul. The same poem ends with a touching invocation to the Virgin Mary.

Last and most important characteristic of the later versions, the dramatic conception of the conflict which impresses itself on the form and which had already manifested itself strongly in the "Visio," gains more and more in force. The long speeches of the original debates become shorter and shorter, until in certain passages (cf. *Zs. f. rom. Phil.* 78 f. and BÖDDEKER'S 'Ms. Harl. 2253,' p. 230 ff.) they resolve themselves into strophe and anti-strophe, more or less regular in form and of decided lyrical quality.

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THE WANDERER.*

(Ascribed to CYNEWULF.)

Of-times the Wanderer waiteth God's mercy,
Sad and disconsolate though he may be,
Far o'er the watery track must he travel,
Long must he row o'er the rime-crust'd sea—
Plod his lone exile-path—Fate is severe.
Mindful of slaughter, his kinsman friend's death,
Mindful of hardships, the wanderer saith:
Of-t must I lonely, when dawn doth appear,
Wail o'er my sorrow—since living is none
Whom I may whisper my heart's undertone,
Know I full well that in man it is noble
Fast in his bosom his sorrow to bind.
Weary at heart, yet his Fate is unyielding—
Help cometh not to his suffering mind.
Therefore do those who are thirsting for glory
Bind in their bosom each pain's biting smart.
Thus must I often, afar from my kinsmen,
Fasten in fetters my home-banished heart.
Now since the day when my dear prince departed
Wrapped in the gloom of his dark earthen grave,
I, a poor exile, have wandered in winter
Over the flood of the foam-frozen wave,
Seeking, sadhearted, some giver of treasure,
Some one to cherish me friendless—some chief
Able to guide me with wisdom of counsel,
Willing to greet me and comfort my grief.
He who hath tried it, and he alone, knoweth
How harsh a comrade is comfortless Care
Unto the man who hath no dear protector,
Gold wrought with fingers, nor treasure so fair.
Chill is his heart as he roameth in exile—
Thinketh of banquets his boyhood saw spread;
Friends and companions partook of his pleasures—
Comrades and pleasures alike now are dead.
Knoweth he well that all friendless and lordless
Sorrow awaits him a long bitter while;—
Yet, when the spirits of Sorrow and Slumber
Fasten with fetters the orphaned exile,
Seemeth him then that he seeth in spirit,
Meeteth and greeteth his master once more,
Layeth his head on his lord's loving bosom,
Just as he did in the dear days of yore.
But he awaketh, forsaken and friendless,
Seeth before him the black billows rise,
Seabirds are bathing and spreading their feathers,
Hailsnow and hoar-frost are hiding the skies.
Then is his heart the more heavily wounded,
Longeth full sore for his loved one, his own,
Sad is the mind that remembereth kinsmen,
Greeting with gladness the days that are gone.
Seemeth him then on the waves of the ocean
Comrades are swimming—wellnigh within reach—
Yet from the spiritless lips of the swimmers

*Translated from the Old-English.

Cometh familiar no welcoming speech.
 So is his sorrow renewed and made sharper
 When the sad exile so often must send
 Thoughts of his suffering spirit to wander
 Wide o'er the waves where the rough billows blend.
 So, lest the thought of my mind should be clouded,
 Close must I prison my sadness of heart,
 When I remember my bold comrade-kinsmen,
 How from the mede-hall I saw them depart.
 Thus is the earth with its splendor departing—
 Day after day it is passing away,
 Nor may a mortal have much of true wisdom
 Till his world-life numbers many a day.
 He who is wise, then, must learn to be patient—
 Not too hot-hearted, too hasty of speech,
 Neither too weak nor too bold in the battle,
 Fearful, nor joyous, nor greedy to reach,
 Neither too ready to boast till he knoweth—
 Man must abide, when he vaunteth his pride,
 Till strong of mind he hath surely determined
 Whether his purpose can be turned aside.
 Surely the wise man may see like a desert
 How the whole wealth of the world lieth waste,
 How through the earth the lone walls are still standing
 Blown by the wind and despoiled and defaced.
 Covered with frost, the proud dwellings are ruined,
 Crumbled the wine-halls—the king lieth low,
 Robbed of his pride—and his troop have all fallen
 Proud by the wall—some, the spoil of the foe,
 War took away—and some the fierce sea-fowl
 Over the ocean—and some the wolf gray
 Tore after death—and yet others the hero
 Sad-faced has laid in earth-caverns away.
 Thus at his will the eternal Creator
 Famished the fields of the earth's ample fold—
 Until her dwellers abandoned their feast-boards,
 Void stood the work of the giants of old.
 One who was viewing full wisely this wall-place,
 Pondering deeply his dark, dreary life,
 Spake then as follows, his past thus reviewing,
 Years full of slaughter and struggle and strife:
 Whither, alas, have my horses been carried?
 Whither, alas, are my kinspeople gone?
 Where is my giver of treasure and feasting?
 Where are the joys of the hall I have known?
 Ah, the bright cup—and the corseleted warrior—
 Ah, the bright joy of a king's happy lot!
 How the glad time has forever departed,
 Swallowed in darkness, as though it were not!
 Standeth, instead of the troop of young warriors,
 Stained with the bodies of dragons, a wall—
 The men were cut down in their pride by the spear-
 points—
 Blood-greedy weapons—but noble their fall.
 Earth is enwrapped in the lowering tempest,
 Fierce on the stone-cliff the storm rushes forth,
 Cold winter-terror, the night-shade is dark'ning,
 Hail-storms are laden with death from the north.
 All full of hardships is earthly existence—

Here the decrees of the Fates have their sway—
 Fleeting is treasure, and fleeting is friendship—
 Here man is transient, here friends pass away.
 Earth's widely stretching, extensive domain,
 Desolate all—empty, idle, and vain.
 Thus spake the prudently-minded, seated apart at the
 council.
 Good is the man that keepeth his promise; nor must
 the chieftain
 Anger too hastily utter, ere he determine beforehand
 How, as a warrior noble should do, he must give
 satisfaction.
 Well shall it be with the man who seeketh divine
 consolation,
 Help from the Father in Heaven—only there to us all
 is there safety.

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SWEET'S PHONETICS AND AMERICAN ENGLISH.

The new edition of SWEET's 'Primer of Phonetics' is designed, as the author says in the preface, to replace the 'Hand-book' published thirteen years ago. It will be interesting, therefore, to compare it with the former book, as well as to discuss what SWEET calls American-English.

A comparison of the vowel system may be best made by giving the diagrams of English vowels in the 'Primer' and 'Hand-book.' In both cases the key-words are given, since SWEET has used different signs in the two tables: the broad Romic in the first published 'Hand-book' (p. 109), and the modified BELL symbols in the 'Primer' (p. 71).

HAND-BOOK.

		ij. feel		i. fill	
e. bud.		ei. fail	a. father	ai. fly	e. head
	æ. bird	æ. hair		au. now	æ. had
uw. fool			u. full		
ou. no			oi. boy		
o. fall			o. folly		

PRIMER.

				i. fill ij. sea
v. come			a. father ac. high	e. men ei. say
	æ. bird	eo. care		au. how æ. man
			u. full uw. fool	
			ou. so oi. boy	
o. fall			o. not	

The most marked difference here shown is in the long vowels, or diphthongs, *i*, *ê*, *û*, *ô*, all of which are given narrow in the 'Hand-book,' and wide in the 'Primer.' Of course, these signs refer to the beginning of sounds clearly diphthongic in London English, always represented in SWEET by *ij*, *ei*, *uw*, *ou*. SWEET had said in the 'Hand-book' (p. 110), "The narrowness of all English vowels is uncertain, especially the diphthongs *ij*, *ei*, *uw*, *ou*, which may all be pronounced wide, although they seem generally to be intermediate between narrow and wide." Subsequent investigation has proved that the vowels are wholly wide, as shown by his last tables.

The question then comes, What is the relation of this scheme to the vowels spoken in America? I carefully avoid saying American-English, because it has certainly never been determined that the vowel-sounds of different parts of the country are the same, nor can it be admitted that the speech of any part of the country is recognized as standard American. Most phoneticians in America have apparently followed SWEET or BELL in key-words rather than in vowel positions, with no question as to possible differences. The errors into which we may be led by this are evident from an example in SWEET's latest tables ('Hist. of Eng. Sounds,' p. 3; 'Primer,' p. 21). In these the sound "mid-mixed-narrow" is said to be that of American *earth*. Now in a large part of America *r* is sounded consonantal, though the italicizing of the letter in SWEET's example shows that no consonant *r* is intended. Moreover, the 'Primer' says this sound is that of

New York (the city presumably), where, as every one knows who has heard it, the pronunciation is peculiarly dialectal. From this key-word one living in western New York, or in the upper Mississippi valley, would get no correct idea of mid-mixed-wide. For these reasons remarks in this article are based on the dialect of western New York, and on that familiar to me as spoken by the New England people settling in Iowa within the last fifty years.

1. Vowel *i*. SWEET says ('Primer' §196) that in American-English *sea*, *cease* keep the old, long, undiphthongic high-front-narrow. In western New York the undiphthongic character is certain, but the vowel is wide rather than narrow. In my own speech there is often the beginning of a diphthongal glide, never so prominent, however, as in London English. The vowel is always wide.

2. Vowel *ê* (SWEET *ei*). This, says SWEET, is mid-front-wide in England and America. Here the sound is usually monophthongic, though occasionally a trace of the glide after the vowel is heard. In certain closed syllables, however, I find the narrow long closed *ê* (mid-front-narrow); examples are *make*, *take*, *plate*, etc. My own *ê* is slightly diphthongic and always wide.

3. Vowel *û*. SWEET says that in American-English the old narrow (undiphthongic?) sound is preserved. In Ithaca dialect the sound is wide and undiphthongic, but in *few*, *new*, *juice*, the *u* of the diphthong *iu* is narrow. I give this *iu* in *new* also, and in many words where it is here *û* only.

4. Vowel *ô*. SWEET makes this mid-back-wide-round in his later books, saying nothing of the American pronunciation. Here the vowel is wide and only slightly diphthongal, the writing of London English *ou* never representing the sound. My own *ô* is somewhat more diphthongic but never *ou*. [From observation for some three months of a typical Londoner, who has been in this country less than a year, I should say the English *ô* is narrow unquestionably, as placed by BELL.] SWEET places here also the *o* of *boy*, but says it is sometimes lowered. The lowering is true regularly here and in my own speech, so that it should be placed low-back-wide-round.

5. Before *r*, always sounded consonantal here and by myself, a glide is developed after these long vowels, and they are shortened so that the vowel and glide have the length of the vowel in other positions.

6. Vowel *a* (*father*). SWEET calls this mid-back-wide, though in Cockney English lowered to low-back-wide. Here it is always low-back-wide, as it is also in my own speech. [I believe this is the usual sound in America. BELL so places the vowel in his table, as given in VIETOR (p. 30-31; 1887). Dr. LEARNED (MOD. LANG. NOTES, April, 1890) calls the sound *a* of *car* in Pennsylvania German low-back-wide, putting over against it *a* (*father*) with question-mark, as if implying agreement with what I have here said.]

7. Vowel *ɔ* (*fall*). SWEET regards this as low-back-narrow-round, giving the same sound to *saw*, *soar* and *door* ('Hist. of Eng. Sounds,' p. 391, but cf. 'Primer' §202). Here the vowel is wide, I am confident, if my observation of the English vowel is correct. Before *r* in *soar*, *door*, the sound is always mid-back-wide-round, subject to the conditions of section 5 of this article. A comparison of the word-list (p. 391, 'Hist. of Eng. Sounds') would seem to indicate this as a characteristic difference between London English and that of this country, so far as I know it.

8. Vowel *o* (*not*). SWEET gives this low-back-wide-round, but says American-English "has sometimes mid-back-wide-round—which seems often to verge on the mixed (mid-mixed-wide-round)—sometimes the unrounded mid-back-wide of *father*." This sound is here and in my own speech always unrounded, corresponding to low-back-wide, our *a* of *father*. [PRIMER had called attention to this similarity in the South (cf. *Amer. Jour. of Phil.* ix, p. 206), saying that the *o* in *not* "stands probably on the border-line between guttural *a* and *o*." I suspect that this unrounded sound is of wide-spread use in America.]

9. Vowel *æ* in *air*, *there*. SWEET makes this low-front-narrow, and always designates it by *æ*. This is regularly low-front-wide here and in my own speech, but occasionally the low-front-narrow occurs.

10. Vowels *e* (*her*), *u* (*but*). SWEET calls the *e* (*her*) low-mixed-narrow, but says "in Ameri-

can-English this sound is raised towards mid-back-narrow, becoming mid-back-narrow-forward-lowered." This is with him the description of American *u* (*but*, *come*). Here the *r* is always heard consonantal, changing the sound slightly from that indicated by SWEET as American. I should call the sound low-mixed-narrow-retracted. The *u* (*but*) is, on the other hand, wide rather than narrow, the sound in English *but* never being heard here. It seems to me mid-back-wide-forward-lowered. In my own speech this sound is nearest *a* of *au* (*how*), which is retracted from the *a* of *au* in London English and in Ithaca dialect. This is by far the most difficult vowel to place, but I do not see how anyone who has heard an Englishman's *but* can think ours the same.

In conclusion I would point out two reasons for this article. If the facts cited are true for a single dialect, it is evident there is great danger in following even so great an authority as SWEET on vowel quality in America. The vowel sounds of two pronunciations have been given also with considerable care, in the hope that others in various parts of the country may be led to do the same, so that some accurate determination of the vowel system, or systems, of America may be made. The absolute necessity of this before any valuable dialectal work may be done, is evident.

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JANSSEN'S INDEX TO KLUGE'S DICTIONARY.

JANSSEN's Index presents to the owners of KLUGE's Dictionary so valuable a key to its contents that in gratitude we ought, perhaps, to say nothing of the compiler's shortcomings. Still, there is one thing connected with the manner in which he has prepared his index that needs to be pointed out, and whoever can should contribute toward correcting the mischief caused by it.

While it is nowhere stated that the Index belongs to the new edition of the Dictionary, this is implied in more ways than one. The first sheets of the new edition were printed in the summer of 1887, and the book was ready for the Christmas trade of 1888, while the preface to the Index is dated Oct. 1889. This of

itself is sufficient to lead one to suppose that it was the new edition that was made use of in preparing the Index. Moreover, the words appearing in the Addenda to the new edition are referred to in the Index as appearing there; and any one familiar with the changes made in the new edition, will here and there find that the Index gives the changed form or information (cf. O. E. *rāst* sub ROST 2, M. E. *lake*, p. 285, etc.). Thus the book pretends to be an index to the new edition.

Now, the fact is that the Index was made to the old edition, and the MS. was corrected to correspond with the new edition, but only here and there, apparently hit-or-miss. The truth of this statement is evident from the following:

In accord with the old edition JANSSEN

1. Fails to distinguish the O. E. diphthongs *ea*, etc., from the broken vowels (cf. *eage* sub AUGÉ, *code* sub GEHEN), and *e* from *ē* (cf. *felcel* sub FESSEL 1), and *e* from *ē* (cf. *cealc* sub KALK).

2. Copies old spellings and misprints that escaped the eye of the proof-reader of the old edition (cf. Goth. *aggvus* sub ENG, M. E. *braeinpanne* sub KOPF, Eng. *red* sub RETTEN).

3. Gives forms that have been changed in the new edition (cf. O. E. *ȝg* sub AU, O. E. *pyrel* sub DURCH, O. E. *cerse* sub KRESSE 1, Goth. *usauan* sub AHNDEN 1, etc.).

4. Gives forms that have been dropped in the new edition (cf. O. E. *stecorn* sub STEUER 2, M. E. *rōsten* sub ROST 1, etc.).

5. Fails to give forms that have been supplied in the new edition (cf. O. E. *wuduwe* sub WITTIB, O. E. *blāwen* sub BLAU, O. E. *clāfre* sub KLEK, O. E. *earfe* sub ERBSE, etc.).

Moreover, where JANSSEN has attempted to correct his MS. by the new edition, he has, at times, done so in a very slipshod way. Thus under KILT he has supplied O. E. *cwyldseten* from the new edition, but has failed to notice that KLUGE had in the line before changed *cweldhrepe* of the old edition to *cwyldhrepe*. Under ALTAR he supplies O. E. *withbed* from the new edition, but leaves the dialectic form *weobed* of the old edition; in like manner, under KÄSE he adds the O. E. *cýse* of the new edition and leaves the *cēse* of the old.

Now and then he gets things into even a worse state. Under FELGE the old edition has O. E. *felgan* and *felga*, the new *felg* and *felga*. JANSSEN noticed *felg* in the new edition and inserted it in his MS., but crossed out *felga* instead of *felgan*! Under NÄBER the old edition has M. E. *naugór* while the new has *nauegðr*, which caused JANSSEN to correct (?) his MS. so that it reads *nauevegór*!

Some of this collating of the new edition seems to have been done after the body of the Index was printed. Under BRAUCHEN both editions of the dictionary have Goth. *brúhts* as also *brüks*, but in different lines. In preparing his Index to the old edition JANSSEN had recorded *brúhts* but missed *brüks*; now on looking over the new edition he detected *brüks* and thought it was a correction of *brúhts*, and so he instructs us on page 285 to change *brúhts* into *brüks*!

While this is a sad state of things, it is, probably, at its worst in the case of the Old and Middle English, for here Professor KLUGE has made a large number of additions and changes in the new edition. I am, therefore, glad to be able to correct the Index in this direction as well as in that of the Gothic forms. I have been enabled to do so by collating JANSSEN's work with indexes prepared for my private use by my aunt, Miss CAMILLA HÄNTZSCHE, and, in the case of the Gothic, the index prepared by Professor WOOD's students at the Johns Hopkins University. It would be a good thing if the other lists in JANSSEN's Index could be corrected by special students; I hope at a future time to do so in the case of the modern English words, and have below supplied a few such forms that I chanced to find wanting.

Page 37 ff. Old English.

Below <i>ánad</i> insert	After <i>beolene</i> read BIL-
‡ <i>anbiht</i> AMT.	SENKRAUT.
Below <i>anfill</i> insert	Below <i>bídan</i> insert
‡ <i>angul</i> ANGEL.	<i>biddan</i> BITTEN.
Below <i>aðum</i> insert	Below <i>blæst</i> insert
<i>bā</i> BEIDE.	‡ <i>blāwen</i> BLAU.
Below <i>becumau</i> insert	Below <i>botm</i> insert
- <i>bed</i> BEET.	<i>box</i> BÜCHSE.
After <i>beod</i> add ALTAR.	

‡ I have placed a ‡ wherever the use of the old edition is betrayed by the form given or omitted by JANSSEN.

Place <i>bulle</i> above <i>bul-luca</i> .	Below <i>fāg</i> insert - <i>falcna</i> FALKE ‡ <i>fals</i> FALSCH.	Below <i>hrympele</i> insert <i>hrystan</i> RÜSTEN (the form is au- thenticated, cf. B-T).	Change <i>pumicstān</i> to <i>pūmicstān</i> .‡
Change <i>bersten</i> to <i>ber- stan</i> .	Change <i>fefor</i> to <i>fēfor</i> .		Below <i>ræscetung</i> insert ‡ <i>ræst</i> RAST.
Below <i>cæppe</i> insert ‡ <i>cærse</i> KRESSE I.	Change <i>felgan</i> to <i>felga</i> ‡		Change <i>rāh</i> to <i>rāhdēor</i> ‡
Below <i>cerran</i> cross out ‡ <i>cerse</i> KRESSE I.	Below <i>flȳs</i> insert ‡ <i>flȳte</i> FLOSZ.	Cross out <i>hwōsan</i> HUS- TEN (it should be * <i>hwēsan</i> or * <i>hwāsan</i> con- structed for <i>hwēos</i> , cf. SIEV- ERS ² §396 c).	After <i>reaf</i> add RAUBEN. Change <i>regenboga</i> to <i>regnboga</i> .‡
Below <i>cēse</i> insert ‡ <i>cest</i> KISTE	After <i>flȳtme</i> read FLIETE.		Cross out <i>rest</i> RAST.‡
Change <i>cildelāp</i> to <i>cild- clāp</i> .	Below <i>frea</i> insert <i>frec</i> FRECH.	After <i>hȳd</i> add HUFU.	Change <i>ripan</i> to <i>ripan</i> . Change <i>rȳsce</i> to <i>rȳsce</i> .‡
Change <i>cist</i> , -e to <i>ciste</i> .‡	After <i>freo</i> add FREI- TAG.	After <i>hyll</i> add HALLE I (for KLUGE'S <i>hill</i> should be <i>hyll</i>).	Below <i>sand</i> (which is <i>sgnd</i> in the new ed.) insert ‡ <i>sāp</i> SEIFE.
Below <i>clāg</i> insert <i>clāne</i> KLEIN ‡ <i>clāfre</i> KLEE.	Change <i>frigu</i> to FRIGU.		Below <i>sāw</i> insert ‡ <i>scāb</i> SCHIEF.
Below <i>cnocian</i> insert <i>cnoll</i> KNOLLEN.	Below <i>gædeling</i> insert - <i>gædere</i> GATTE.	Change <i>ifig</i> to <i>ifig</i> .	Below <i>scāð</i> insert ‡ <i>scāf</i> SCHIEF.
Cross out <i>cweldhrepe</i> KILT.‡	Below <i>gærstapa</i> insert ‡ <i>gæst</i> GEIST.	Below <i>ifig</i> insert ‡ <i>ig</i> AU.	Below <i>sceppan</i> insert <i>sci</i> SCHINDEN.
Below <i>cweorn</i> insert ‡ <i>cwice</i> QUECKE.	Cross out <i>geāfe</i> GABE,‡ and insert <i>geaful</i> GA- BEL.	Below <i>in</i> insert - <i>incel</i> ENKEL 2.	Change <i>scipincl</i> to <i>scip- incel</i> .‡
Above <i>cwyldseten</i> in- sert ‡ <i>cwyldhrepe</i> KILT	After <i>geard</i> add GARN.	Below <i>læst</i> cross out <i>lære</i> LEER.	Place <i>scriðan</i> above <i>scrūd</i> .
Place <i>cyrtel</i> below <i>cyrran</i> .	Below <i>gearewe</i> insert <i>gearwe</i> GAR.	Below <i>lēg</i> insert - <i>lege</i> O R L O G - SCHIFF.	After <i>sigðe</i> add SÄGE.
After <i>dāl</i> add URTEL.	The form <i>geoglēre</i> is JANSSEN'S substi- tute for KLUGE'S <i>jūglēre</i> .	Below <i>leod</i> insert - <i>leodian</i> LEDIG	Below <i>slāw</i> insert <i>slāma</i> SCHLUM- MERN
Below <i>dott</i> insert <i>drabbe</i> TREBER.	Below <i>ginian</i> insert - <i>ginnan</i> BEGIN- NEN.	Cross out <i>lepin</i> LEDIG (the word is M.E.).	Change <i>slumerian</i> to <i>slūmerian</i> .‡
Place <i>dræbb</i> below <i>dra- ca</i> .	Change <i>hælep</i> to <i>hælep</i> -	Cross out <i>liexan</i> LICHT.‡	Below <i>snīpan</i> insert ‡ <i>snōd</i> SCHNUR I.
Below <i>duru</i> insert <i>dūst</i> DUNST.	Below <i>haga</i> insert ‡ <i>hagan</i> HECKE 2.	Change <i>liðincl</i> to <i>liðin- cel</i> .‡	Cross out <i>so</i> SONST.
Change <i>dweorg</i> to <i>dwe- orh</i> .	Below <i>hagaporn</i> insert - <i>hagian</i> (BE)HAG- EN.	After <i>lixan</i> add LICHT‡	Below <i>solor</i> insert ‡ <i>sgnd</i> SAND.
Below <i>dȳre</i> insert ‡ <i>dyrne</i> TARNKAP- PE	Cross out <i>hide</i> HUFU.	Below <i>maser</i> insert ‡ <i>māst</i> MEIST.	After <i>spearhafoc</i> SPER- BER add: p. 407.
Below <i>eard</i> insert <i>ēdre</i> OHR.	Change <i>hin</i> to <i>hin</i> .	Change <i>midd</i> to <i>midd</i> .	Place <i>spelian</i> below <i>spēlan</i> .
Below <i>earendel</i> insert ‡ <i>eārfe</i> ERBSE.	Change <i>hleoper</i> to <i>hleop- por</i> .	Below <i>mōdor</i> insert <i>mōdra niht</i> WEI- HEN.	Cross out <i>sputtan</i> SPENTZEN.
Change <i>ēgpyrel</i> to <i>ēg- pyrel</i> .‡	Below <i>hondgeweorc</i> in- sert ‡ <i>hop</i> - HÜFTE.	Below <i>mōs</i> insert <i>mōste</i> MÜSSEN.	Below <i>spyrian</i> insert <i>spytan</i> SPENT- ZEN.
Below <i>eowic</i> insert ‡ <i>eown</i> AUE 2.	Below <i>hoppian</i> insert <i>hōr</i> cf. <i>hōre</i> .	Change <i>myre</i> to <i>mȳre</i> .	Below <i>stæfn</i> insert <i>stāger</i> STEIL.
Below <i>etan</i> insert - <i>ettan</i> ANHEISCH- IG.	Below <i>hrætele</i> insert - <i>hragian</i> RAGEN.	After <i>naca</i> add KAHN.‡	Below <i>stāne</i> insert ‡ <i>stæppan</i> STAPFE.
	After <i>hrēremūs</i> add FLEDERMAUS.	Change <i>peosa</i> to <i>peose</i> .‡	Below <i>stefn</i> insert ‡ <i>stela</i> STIEL.
		Change <i>pisa</i> to <i>pise</i> .‡	
		Below <i>popig</i> insert ‡ <i>portic</i> PFORTE.	

Below <i>stemn</i> insert ‡ <i>steola</i> STIEL.	Change <i>pegen</i> to <i>pegn</i> ‡	Below <i>bilaigôn</i> read ‡ <i>bileiban</i> .	Change <i>skillings</i> to <i>skilliggs</i> .
Cross out <i>steorn</i> STEU- ER 2.‡	Insert - <i>pehsa</i> EIDECHSE	Change <i>braids</i> to <i>braips</i> .	Below <i>sôps</i> insert <i>spai(s)kuld</i> SPEI- CHEL.
Cross out <i>steppan</i> STAPFE.‡	Below <i>pûma</i> insert <i>punhjan</i> ZWANG	Below <i>brûkjan</i> insert <i>brûks</i> BRAUCHEN	After <i>standan</i> add SCHWINDEN.
After <i>sundadd</i> GESUND.	Below <i>wæccan</i> insert - <i>wæcnan</i> WUCH- ER.	Below <i>brusts</i> read <i>brûpsaps</i> .	Change <i>staps</i> to <i>stap</i> .‡
Below <i>sûr</i> insert ‡ <i>sûtêre</i> SCHUS- TER.	Change <i>wælcyrîe</i> to <i>wælcyrîe</i> .	Below <i>dailan</i> insert <i>dailjan</i> TEIL.	Change <i>stiks</i> to <i>stiks</i> .
Below <i>swâ</i> insert - <i>swêlan</i> SCHWÛL.	Below <i>wearte</i> insert ‡ <i>weaxan</i> WACHSEN	Change - <i>falpr</i> to - <i>falps</i>	Below <i>sunja</i> insert <i>sun-</i> SÜDEN.
Change <i>sweoster</i> to <i>sweostor</i> .	Change <i>wel</i> to <i>wel</i> .‡	Below <i>filhan</i> insert - <i>fill</i> FELL.	After <i>sunus</i> read SOHN.
Change <i>swigian</i> to <i>swi- gian</i> .	Cross out <i>weobed</i> AL- TAR.‡	Below <i>fragildau</i> insert <i>frah</i> FRAGEN.	Change <i>swammr</i> to <i>swamms</i> .
Below <i>swið</i> insert <i>swôl</i> SCHWÛL.	Below <i>weorc</i> insert - <i>weorn</i> EICH- HORN.	Below <i>frahunþans</i> in- sert <i>fraihans</i> } FRAG- <i>fraihnan</i> } EN.	Above <i>talzjan</i> insert <i>taikns</i> ZEICHEN.
Change <i>sylvian</i> to <i>syl- ian</i> .‡	Below <i>Westerfalcna</i> in- sert <i>wêðer</i> WIDDER.	Below <i>frijônðs</i> insert - <i>friks</i> FRECH.	After <i>taujan</i> read THUN.
Change <i>tæcan</i> to <i>tæc- ean</i> .‡	Below <i>wilcumen</i> insert <i>wild</i> WILD.	Below <i>gairnjan</i> insert ‡ <i>gait-</i> ZIEGE.	Change <i>tuz</i> to <i>tuz-</i> .
Change <i>tifer</i> to <i>tifer</i> .‡	After <i>winnan</i> add ÜBER- WINDEN.	After <i>giban</i> cross out GIFT.‡	Change <i>paurseip</i> to <i>paurseip</i> .
Below <i>tôh</i> insert ‡ <i>tôhopa</i> HOFFEN.	Place <i>wrist</i> and <i>writan</i> below <i>wringan</i> .	After <i>haims</i> change the dash to HEIM.	Below <i>plagus</i> insert <i>plauhi-</i> FLUCHT
Below <i>tollire</i> insert ‡ <i>tom</i> ZAHM.	Below <i>wudu</i> insert ‡ <i>wuduwe</i> WITTIB	After <i>halba</i> add : and 2	Below <i>pliuhjan</i> insert - <i>praihus</i> DRING- EN.
Below <i>tredan</i> insert <i>trega</i> TRÄGE.	Cross out <i>yg</i> AU.‡	Above <i>hi-</i> insert <i>hêr</i> HIER.	Below <i>ufla</i> insert <i>ufspanjan</i> DEHNEN.
Change <i>twegen</i> to <i>twê- gen</i> .‡		Change <i>hinder</i> to <i>hin- dar</i> .	Change <i>usanan</i> to <i>uz- anan</i> .‡
Change <i>twentig</i> to <i>twêntig</i> .‡	Page 57 ff., Gothic.	Below <i>hrugga</i> insert <i>hrûkjan</i> KRÄHEN.	Below <i>wakan</i> insert <i>wakjan</i> WECKEN
Change <i>afgub</i> to <i>af- gups</i> .	Below <i>atta</i> insert <i>Attila</i> ÄTTE.	After <i>lipus</i> add BILD.	Below <i>warjan</i> insert <i>warmjan</i> WARM.
Change <i>aggvus</i> to <i>agg- wus</i> .‡	Change <i>auhs</i> OCHSE to <i>auhsa</i> OCHSE.	Change <i>qius</i> to <i>qiwa-</i> and cross out KNOCHEN.‡	After <i>wasjan</i> cross ont WASEN.‡
After <i>ahma</i> add ACH- TEN.	Below <i>azgô</i> insert ‡ <i>ba, ba pô</i> BEIDE.	After <i>razn</i> add HAUS.	After <i>weihan</i> change the dash to WEIG- AND.
After <i>air</i> ff. change ER- STE to ERST.	Below <i>bagms</i> insert - <i>bahts</i> AMT.	Below <i>rinnô</i> insert ‡ <i>rân</i> RAUM.	Below <i>wêpna</i> insert <i>wêrs</i> ALBERN.
Below <i>aippau</i> insert <i>aiw</i> JE, NIE.	After <i>bandi</i> add BAN- DE.	Cross out <i>sama</i> GLEICH	Change <i>wriakn</i> to <i>wri- kan</i> .
After - <i>anan</i> change <i>us- anan</i> to <i>uzanan</i> .‡	Cross out <i>barn</i> GEBURT	After <i>skêwjan</i> add GE- SCHEHEN.	
After <i>and-</i> add AMT.	Below <i>beidan</i> read <i>beitan</i> .	Page 100 ff., Middle English.	
Below <i>and-</i> insert <i>anda-</i> ANT-	After <i>bida</i> add KIRCHE.	Change <i>braeinpanne</i> to <i>brainpanne</i> .‡	Below <i>caul</i> insert <i>chainé</i> KETTE 2.
After <i>arms</i> add BARM- HERZIG.	Change <i>bidagwa</i> to ‡ <i>*bidaga, *bidagôn</i>	After <i>brimmen</i> change BREME to BRUMMEN.	Cross out <i>cive</i> KÜBEL.‡

Below <i>coker</i> insert ‡ <i>combren</i> KUM- MER.	Below <i>mörberie</i> insert <i>morge, t̃ morwe,</i> MORGEN I. <i>mortër</i> MÖRSEK. <i>moppe</i> MOTTE.
Cross out <i>cumbren</i> KUMMER.‡	Change <i>nauegôr</i> to <i>navegôr</i> ‡
Below <i>cwême</i> insert ‡ <i>dären</i> TARNKAPPE	Below <i>råde</i> insert <i>rail</i> RIEGEL.
Below <i>galingale</i> insert <i>garden</i> GARTEN	Below <i>rt̃me</i> insert ‡ <i>rip</i> REFF I.
Below <i>halsien</i> insert ‡ <i>hame</i> KUMMET.	Cross out <i>rōsten</i> ROST I‡
Cross out <i>hr̃ip</i> REFF I‡	Change <i>scropien</i> to <i>scrapien</i> .
Below <i>kittlung</i> insert ‡ <i>kive</i> KÜBEL.	Change <i>th̃ight</i> to <i>th̃iht</i> .
Change <i>knokel</i> to <i>kno- kil</i> .‡	Change <i>twitesen</i> to <i>twiteren</i> .
Above <i>lake</i> insert - <i>lered</i> GELEHRT (p. 206).	

Page 149.—Below *hamble* insert
‡*hame* KUMMET.

Page 154.—After *red* cross out RETTEN.‡
Below *rich* insert
‡*rid* RETTEN.

Page 245.—The foot note belongs on the pre-
ceding page.

Page 285.—Under GOTISCH, JANSSEN tells us
to read *spaiskuldr* for *spaikuldr*, but he
had dropped the word out of his Index,
probably because it was starred.

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NOTKER'S 'PSALMS.'

The third number of the 'Schriften zur ger-
manischen Philologie,' edited by MAX RODI-
GER, contains a treatise by JOHANN KELLE
which bears the title: 'Untersuchungen zur
Überlieferung, Übersetzung, Grammatik, der
Psalmen Notkers' (Berlin, Weidmannsche
Buchhandlung, 1889). It forms the last of a
series of grammatical researches which KELLE
has made on the existing translations of
NOTKER and of which the one upon BOETHIUS'
'De consolatione philosophiae' appeared in
the *Wiener Sitzungsberichte* Bd. 109, the one
upon MARCIANUS CAPELLA'S 'De nuptiis philo-
logiae et Mercurii' in *Zeitschrift für deutsches
Altertum* Bd. 30, that upon ARISTOTLE'S 'De

categoriis' in *Zeitschrift für deutsche Philo-
logie* Bd. 18, that entitled "De syllogismis,
De partibus logicae, De rhetorica arte, De
musica" in *Zeitschrift f. d. Ph.* Bd. 20. As
the most important result of all these re-
searches we have to consider the proof which
KELLE believes he has brought forward for
NOTKER'S authorship, based upon the similari-
ty and peculiarity of the language in the above
mentioned works. "Der Wortvorrat," says
KELLE, p. 46, "weist also die Annahme zurück,
dass verschiedene, gleichzeitig an demselben
Orte und aus derselben Gegend stammende
Personen sich der gleichen Laute und Formen
bedienten, er bestätigt die gleich charakter-
istische Einheit, welche diese Übersetzungen
in Lauten und Formen sowie in Bildung der
Worte ausweisen, und aus der schon allein
hervorgeht, dass dieselbe Person, welche des
BOETHIUS 'De consolatione,' des CAPELLA
'De nuptiis,' des ARISTOTELES 'De categoriis
et perihermenii' übersetzte und commen-
tierte, auch die Psalmen verdeutscht und er-
klärt hat." It was W. WACKERNAGEL who, in
a lecture upon "Die Verdienste der Schweizer
um die deutsche Literatur" said, in spite of
the clear testimony of NOTKER, that no one
man could have translated all these works,
but that we had to deal with a school, in which
under NOTKER'S influence these writings had
been translated. But NOTKER, in a letter to
the bishop HUGO VON SITTEN, says that he
has made not only the above-mentioned trans-
lations, but also a number of others, which
unfortunately are lost. Among them were
VIRGIL'S 'Bucolica,' TERENCE'S 'Andria,'
BOETHIUS' 'De Sancta Trinitate' and JOB.
Many well-known writers of histories of Ger-
man literature adopted WACKERNAGEL'S view,
and even SCHERER, in the last edition of his
'Literaturgeschichte,' writes of NOTKER: "Er
hat viele Arbeiten verfasst oder angeregt."

KELLE has divided his work into three parts.
In the first he speaks of the versions of NOT-
KER'S 'Psalms' which have come down to us,
and explains the relations of the different co-
dices to each other. He shows especially that
the St. Gall Codex 21 (=SG) which was former-
ly in Einsiedel, was transcribed in the twelfth
century from the same codex (which seems to
be lost) from which, in 1675, LA LOUBERE

ordered a copy to be made. Cf. KELLE, 'Die St. Galler deutschen Schriften und Notker Labeo.' This copy too is missing, but an apograph of it was made for SCHILTER and edited in his 'Thesaurus' by JOANNES FRICKIUS. From this apograph the Dane ROSTGAARD made a copy (=R), now in the royal library at Copenhagen, and compared it with LA LOUBERE's text.

In the second chapter, "Zur Übersetzung der Psalmen NOTKER's," KELLE proves: first, that the translations of the 'Psalms,' of 'De cons.,' 'De nupt.' and 'De cat.' are by the same author; second, that the interlinear glossaries which are found in SG and R cannot be, on account of their dialect peculiarities, the work of NOTKER himself.

In the third part, "Zur Grammatik der Psalmen Notkers," KELLE gives a detailed grammar of the verb, the noun and the adjective in NOTKER's 'Psalms'; and a record of the variant forms occurring in NOTKER's other works, makes these chapters complete for all his works.

KELLE does not undertake to treat the pronouns and numerals separately, but will study the peculiarities of their use in NOTKER's works in another treatise, 'Lautlehre der Notkerschen Sprache,' soon to be published.

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RUDYARD KIPLING AND CLEARNESS.

No teacher of practical rhetoric remains long ignorant of the fact that many of the statements of the best text-books are hardly more than ideals. As such they possibly do less harm than good, but now and then he is startled by the amount of discretion entrusted to him—perhaps a more accurate phrasing would put it, imposed upon him. For a number of years my attention has been called to the difficulty of squaring the orthodox rules on clearness with the successful practice of writers of all grades. Critics as well as teachers are familiar with the rich embroidery of MILTON's unfamiliar geography and unknown heroes, and an easy explanation is usually found in the pleasure conferred upon

the ear of the reader, in whatever need of notes his understanding may be. Few students have not been exasperated by EMERSON's elusive references and allusions, and for a fair proportion of them, I fancy, no reasonable explanation can be found on ordinary rhetorical principles.

The difficulty in dealing with this question lies in the fact that it is almost impossible to secure what scientists call an isolated instance. Illustration that by no stretch of the imagination can be made to illustrate, and examples that exemplify only after a deduction that would do honor to KANT, are so inextricably interwoven with the other factors that have made the whole style subtle, vigorous or charming, that they not only escape blame but often get part of the credit. In work of this sort, too, the professional judgment is almost the only one that can be procured, because the ordinary reader either attributes his lack of interest to his own culpable stupidity, or accounts for his interest by the impeccable perfection of his author. The professional critic is open to the objection applicable to any expert. He is sophisticated. He has cultivated a taste for rebuses. He does not know them as such half the time when he sees them and, ten to one, when he does, he likes them for the easy sense of power they afford him.

The works of SHAKESPEARE, MILTON, CARLYLE, MEREDITH and BROWNING, because they are classics or the property of a cult, or for some other of the unsatisfactory but thoroughly disqualifying reasons existing in such connections, do not serve the purpose of the teacher or the philosophical critic. He must find something that plain people enjoy and that they are not afraid to talk about. RUDYARD KIPLING's stories afford an excellent case in point. Making all due allowance for the fact that they have been somewhat the fashion, people have had a most genuine enjoyment out of them. It is noticeable, however, that nearly every reader has thought their appeal likely to be peculiar to himself, and has been surprised when he found his neighbor enjoying them quite as well. KIPLING affords extraordinary facilities for discovery, judging from the number of people

who fancy that they have discovered him. Allowance, too, must be made for the charm of the story-teller. In these days of overwrought analysis, readers will endure much for the sake of a story that never ceases to be about something. And the plain reader without the 'Imperial Dictionary' or even with all the numbers of the 'Century' beside him, has a good deal to bear. What is a *pipal*, why has it a crook, and does it always overhang? One's memory of BURNS, helped out by the context, removes the necessity of further inquiry for the meaning of *cutty*, the 'Imperial' sets one at rest about a *nullah*, but a *ruction* remains as problematical as the big *Sisham*, or the exact way *Gonds* stand when they meditate. These examples have been taken at random from one volume of LOVELL's reprint. They are by no means the blindest nor the most elaborate of their kind. Words darken counsel most when the natives talk about horses, their treatment and equipage. But the point to which I wish to call attention is, that while nobody fails to appreciate this element of the unfamiliar and the unknown, nobody resents it very bitterly, and a few are bold enough to declare that it is a distinct factor in their pleasure. Assuming these few to be faithful and competent recorders of their own experience, three hypotheses are possible for its explanation. First, that these stories are the result of a most careful and perfect adjustment to a certain class of readers, although not to the ones under discussion. That the pleasure of the latter is due to an intuitive perception of this adjustment and response to it as far as is possible, combined with the anticipation of further pleasure when circumstances render the response complete. In other words, there are persons in England and India to whom the expression of these stories is charming for its familiarity, for its perfect intelligibility, who laugh and cry "for old sake's sake," instead of at what we call the freshness of it. This supposition is borne out by the careful way in which KIPLING treats references and allusions bearing even in the remotest way upon scholastic interests. He translates the commonplaces of science and philosophy, apparently to keep within range of somebody's understanding—possibly, how-

ever, for the sake of a certain vivacity thereby imparted to his handling of well-worn topics. This supposition requires no important modification of the ordinary rhetorical canons. It is in effect to say, "Choose your audience, and if it consist of but one man, make your meaning perfectly clear to him and you will have succeeded; other men will share his pleasure in proportion as they share his intelligence; the rest of the world are your readers at their peril."

Second, that the adjustment was at no time perfect, nor ever aimed to be. That the author worked always with his eye on the object rather than on the audience, and would have enjoyed the creature of his own fancy if no other mortal had ever spoken well of it. That he was pushed on from point to point in his work by the desire to embody a certain ideal that he could never make clear because it was never clear to him. It was simply impelling. In this effort some elements produced form by their combination, others did not. In one case he succeeded, in the other he failed. His success or failure in either case would be independent of his audience. Their pleasure would depend upon: first, their ability to share his interest in the ideal; second, his power to maintain the impression of form in their minds. A careful analysis of KIPLING's literary method bears out this view. His use of the unfamiliar is not mechanical, but organic. He does not explain his diction, references and allusions as MACAULAY does, nor as most so-called rhetoricians of the careful type do. On the other hand, there is at certain points an essential difference between his obscurity and that of EMERSON, MEREDITH or BROWNING, and an essential similarity at others. The plain reader, perhaps, would make no distinction here, but see always an essential difference in that he would be able to follow KIPLING, while the others he would eventually give up in discouragement. But without going into any discussion of the other authors, it is not to be denied that even in the particular cases cited from KIPLING's stories there is a difference in the way the foreign element is used, and a corresponding difference in the resulting impression. Judged by any standard of comparison, the side-conversation in 'With

the Main Guard' between Ortheris and Mulvaney where the word *ruction* is used, is not as happily nor as forcibly managed as most such episodes by KIPLING. That this difference is due to something besides the mere character of the adjustment to the reader's comprehension, is clear from a consideration of the fact that the words themselves are all equally familiar or unfamiliar. But nobody fails to recognize (though unconsciously perhaps) the presence of outward form indicating the influence of an organizing idea behind it wherever it exists. In this regard CHARLES DARWIN'S struggles to write clearly, as described by himself, when considered in connection with the resulting style, point to a like conclusion. The nonsense verses of LEWIS CARROLL owe their charm to the skill with which the form is maintained in the incongruous material. They are nonsense, perhaps, but nearly everybody tries to make them sense, an influence by no means common to all forms of the unintelligible. Moreover, the value of nonsense fluctuates in accordance with its possession of this quality. Some of it is "delicious," some of it, and by far the greater part, only tiresome. Tiresome nonsense and tiresome sense will be found to be possessed of formal elements singularly alike. Not to be led too far away from the main subject of investigation, this second hypothesis calls for a very considerable modification and elaboration of the ordinary rhetorical exposition of clearness. A sharper distinction needs to be made between the ideal and the mechanical elements in expression, and a more careful allotment of their provinces. It will be seen that the essential character of so-called ornament has been largely misunderstood, and that it needs more careful analysis; that the distinction between the processes of invention and of reproduction has been sharply made and too broadly insisted upon.

Third, it may be that the unintelligible is of right a distinct source of pleasure, that it is, whether we recognize it or not, a latent factor in all expression, and that we err in not taking account of it. For so general a principle as this, I find no evidence of the formal sort in KIPLING. But it is worthy of passing notice that the least as well as the most highly cul-

tured members of society agree in their enjoyment of what is beyond their comprehension. It is almost invariably a middle class, that live by the letter, who resent its appearance and disbelieve its *de jure* existence. CAMPBELL, I believe, is the only formal rhetorician who has given the meaningless any extended notice. He, however, does not elevate it to a positive factor of expression. At most, he treats of it as escaping censure and ridicule by its relative character. In other words, he forces it to seek the protection of the reader for whom it will have meaning and so be subject to all the considerations of adjustment—our first hypothesis.

My observation leads me to believe that the majority of persons hold one or both of the positions last described. Many of them hesitate to take the bold step of acknowledging an interest for which they cannot fully account. For such there are nearly always conventional beauties that may be praised, and safe virtues to be commended. It was not one of these who said the other day, in reply to a question, "Of course I don't understand half of it. But I enjoy it, just as I enjoy being pulled along by an express train through a perfectly foreign country; and I want it distinctly understood that I don't travel for the sake of the things that other nations have in common with us, but for their differences."

Granting even a modicum of truth in the foregoing analysis, the practical question still remains, How far is it safe to admit the difficult, the unfamiliar, the unintelligible into a process, one (at least) of whose uses is to serve as a means of communication? The formal rhetorician probably will not admit the propriety of the question even. They are all to be removed in the interests of the reader. But the verdict is a hasty one, and involves a principle fatal to the production of the best work. Adjustment to the reader is at best a secondary consideration and ultimately involves, when elevated to a principle, the admitted failure to attain the highest merit. Masterpieces make their appeal directly, and can neither be produced by rule nor explained by precept. That they do not offend against either is true, because the greater includes the less. The best is never too good for the

crowd. May it not be questioned, then, whether the elevation of adjustment to the importance of a principle is much more than a practical device for finding out what particular kind of badness will be endured?

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THE INVENTOR OF THE ENGLISH HEXAMETER.

Among the unfortunates whose names have been handed down to literary obloquy, perhaps none has been more the victim of circumstances than Dr. GABRIEL HARVEY. A grave and really learned man of a somewhat irritable and testy disposition, he was guilty of two false steps in denying his own humble origin and in refusing to let the grave protect a paltry foe from the lash of his revenge. No one can doubt that the Doctor richly deserved the tremendous trouncing which he received at the hands of the irrepressible author of 'Have with you to Saffron Walden'; but those who prefer the truth to the brilliant satire and invective of THOMAS NASHE, the biased narrative of D'ISRAELI, or even the prejudiced representations of Dr. GROSART, should turn to Professor MORLEY's interesting essay, entitled "Spenser's Hobbino!" (*Fortnightly Rev.* xi, pp. 274-283) for a general vindication, which, however, strangely enough omits to answer one of the chief counts of the indictment.

A reference to any average text-book on English Literature, if it be sufficiently full to warrant a mention of him, will disclose that HARVEY was the inventor of the English hexameter, or at least boasted himself to be such, or desired only to be so epitaphed. Whereupon much rhetoric is bestowed upon the absurdity of the hexameter, the inventor, and the boast; and the friend of SPENSER is forthwith dubbed "a fantastical pedant" and wicked seducer of SIDNEY and SPENSER from the paths of poetic rectitude into the stony ways of classical metres in English verse.

Turning to the authorities, we meet with the same charges based upon the same statement of HARVEY's supposed words. Here are some of them:

"Gabriel Harvey desired only to be 'epitaphed' the inventor of the English hexameter."¹

"He [Harvey] boasted himself the inventor and introducer of English hexameter."²

"If I never deserve any better remembrance," he exclaims in one of his pamphlets, "let me be epitaphed the inventor of the English hexameter."³

"Hence the following egotistical boast in one of his wordy contests with Nashe: If I never, etc. . . . let me be epitaphed, etc."⁴

"Harvey, Spenser's friend, was one of the chief patrons, if not the inventor of the English hexameter."⁵

"If I never deserve, etc. . . . let me be epitaphed the Inventor of the English Hexameter."⁶

Even Mr. ARBER, who quotes more correctly than the older authorities, does not finish the passage and hence gives it the same coloring; thus:

"If I neuer deserue anye better remembrance, let mee rather be epitaphed the Inventor of the English Hexameter: whom learned M. Standihurst imitated in his Virgill, and excellent Sir Philip Sidney disdained not to follow in his *Arcadia* and elsewhere."⁷

And Dr. GROSART, HARVEY's latest editor, shows that he prefers the interpretation of the critics to his author's own words, by this exclamation, which can be based alone on the above curtailed and garbled quotation of the original passage.

"None but a 'fantastic pedant' could have insisted on an experiment so nonsensical, and none but a man blinded by 'vanity' could so have boasted of being the Inventor of Hexameter."⁸

I shall give the passage entire and in its context, that we may have before us the original of this curious misquotation.

"It goeth somewhat hard in my harsh Legend, when the father of Musicke must be mocked, not Tubalcain, as he mistearemeth him, but Tuball, whom Genesis voutsafeth honourable mention: and the Hexameter

1. Dr. FARMER'S "Essay on the Learning of Sh." MALONE'S 'Sh.' i. p. 327.

2. DRAKE, 'Sh. and his Times,' i, 457.

3. CRAIK, 'Sketch of the History of Literature and Learning in England,' iii, p. 63.

4. BRYDGES 'Censura Litteraria,' i, p. 402.

5. WARTON, 'History of English Poetry,' iii, p. 324.

6. *ibid.*, note by PARK.

7. STANDIHURST'S 'First four books of Virgil,' ARBER'S 'English Scholar's Library' No. 10, p. vii.

8. 'Works of HARVEY,' ed. GROSART, Introd. i, p. xlvi.

verse flouted: whereof neither Homer in Greeke, nor Virgil in Latin, (how valorous Autors?) nor Alexander in conquest, nor Augustus in maiesty, (how puissant Princes?) were ashamed: but accompted it the onely gallant trompet of braue, and Heroicall Acts: and I wis, the English is nothing too good to imitat the Greeke and Latine, or other eloquent Languages, that honour the Hexameter, as the soueraigne of verses and high Controwler of Rimes. If I neuer deserue anye better remembrance, let me rather be Epitaphed, The Inventor of the English Hexameter; whom learned M. Standihurst imitated in his Virgill, and excellent Sir Philip Sidney disdained not to follow in his Arcadia, and elsewhere: then be chronicled, the greene maister of Blacke Arte: or the founder of vgly oaths: or the father of misbegotten *Infortunatus*: or the Scriuner of Crossbiters: or as one of his own sectaries termed him, the Patriarch of shifters. Happy man I, if these two be my hainousest crimes and deadliest sinnes: To bee the Inuenter of the English Hexameter, and to be orderlie clapt in the Fleete for the aforesaide Letter."⁹

The most careless perusal of this passage shows that in it HARVEY is answering an attack previously made upon him. The letter is headed, "To euery Reader fauourable, or indifferentlie affected,"¹⁰ and its tone throughout is that of apology and self-justification against the unjust charges of an opponent.

Without going into the shredded and unsavory details of the notorious NASHE-HARVEY controversy, of which perhaps more than enough has already been written, I may call attention to the works which form the previous pleadings in the case. The provocation, it will be remembered, came from ROBERT GREENE, and appeared in the first impression of his 'A Quip for an Upstart Courtier,' in 1592. What the precise words of that provocation were, it is impossible to discover at this late date. But Dr. GROSART's assumption that the whole affront was contained in the fact that GREENE "had incidentally, almost accidentally, described Garbriel Harvey and his two brothers as sons of a Ropemaker at Saffron Walden,"¹¹ is untenable, by Dr. GROSART's own showing. For in a note prefixed to his reprint of 'A Quip for an Upstart

Courtier' he states: "I am enabled to give my text of the 'quips' from an exemplar of 1592 (in the British Museum, King's Library); but neither it nor that in the Huth Library contains a passage that originally occurred in it, of peculiar offensiveness to Gabriel Harvey. The first and (apparently) second issues of 1592 seem to have been so effectually suppressed that none is now known."¹²

HARVEY, outraged and insulted, replied to GREENE in 'Foure Letters and Certaine Sonnets'; and, GREENE unfortunately dying in the interim, the Doctor had the bad taste and want of feeling to slander the playwright's memory. It was then that NASHE rushed to the rescue in his 'Wonderful, strange and miraculous Astrological Prognostications' and his 'Strange Newes of the intercepting of Certain Letters'; and rejoinder and surrejoinder then followed.

Now, as we do not find them elsewhere in any previous stage of the controversy, we may assume that the expressions: "Maister of Black Arte," "founder of ugly oaths," etc. etc., of HARVEY's "letter" quoted above, were among the epithets used by GREENE and applied to HARVEY in the suppressed passage of the first impression of 'A Quip for an Upstart Courtier.' HARVEY had doubtless also been taunted by GREENE with being the inventor of the English hexameter, a taunt to which his exchange of letters with SPENSER,¹³ published a few years before, offered an excellent handle. Well might any man prefer to "be epitaphed the inventor of the English hexameter," rather than be abused in any of the opprobrious terms quoted in the apology above. It would be difficult to conceive of anything further removed from a boast than this famous utterance.

There is one more quotation of interest in this connection. In his 'Strange Newes, etc.,' or 'Foure Letters Confuted,' which, it is to be remembered, is the immediate answer to HARVEY's 'Foure Letters and Certaine Sonnets,' NASHE thus apostrophizes:

12. 'Works of Greene,' ed. GROSART, xi, p. 206, note.

9. 'Foure Letters and Certaine Sonnets,' 'Works of Harvey,' ed. GROSART, i, pp. 181-82.

10. *ibid.*, p. 176.

11. 'Works of Nashe,' ed. GROSART, Introd. i, p. liv.

13. See 'Three Proper and wittie, familiar Letters etc.,' and 'Two other verie Commendable Letters,' both published in 1580 and reprinted in 'Harvey's works' ed. GROSART vol. i and elsewhere.

"Tubalcain, Tubalcan, alias Tuball, first founder of Farries Hall, heere is a great complaint made, that *utriusque Academiae Robertus Greene* hath mockt thee, because hee saide, that thou wert the first inuenter of Musicke: so Gabriell Howliglasse was the first inuenter of English Hexameter verses. *Quid respondes?* canst thou brooke it, yea or no?"¹⁴

The allusion to the passage above is clear, and shows that NASHE recognized the apologetic attitude of HARVEY as to the hexameter, and wantonly repeated the charge that he was the inventor of it.

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FORMS AND PHRASES NOW OBSOLETE, FROM LESSING.*

- Vol. 2, page 74. Er mag die übrigen um so viel leichter übergangen sein. . . Compare with this, page 76, Ich *habe* keinen einzigen übergangen. . .
- " 2, " 113. *Hätte* ihm Pope *gefolgt*. . . Compare with this, page 114, der dem Shaftesbury gleichwohl soll *gefolgt sein*.
- " 5, " 71. Wenn ich von ihm versichere, dass er freilich *nicht weder* die Dreieinigkeit, *noch* sonst eine geoffenbarte Lehre der Religion geglaubt hat.
- " 8, " 11. *das Punkt*.
- " 9, " 16. Wenn ein Jüngling darein verfällt, so *zeigt* er (der Fehler) von einem vollen Kopfe. . . (ch. 24, p. 144).
- " 12, " 120. Dass er mehr darin geleistet hat, als tausend andere *nicht* würden geleistet haben.
- " 14, " 264. *Der Hyacinth*.
- " 19, " 36. Ich will *Sie* zu seiner Bekanntschaft *verhelfen*.
- " 19, " 114. *Hat* man jemals einem Frauenzimmer. . . so *begegnet?*
- " 19, " 130. Der Schade ist *Ihre*.

14. 'Works of Nashe,' ed. GROSART, II, p. 237.

*LESSING's Werke: Ausgabe in 32 Bänden, Berlin, 1825-1828.

- Vol. 19, page 144. Mein halbes Vermögen ist *Ihre*.
- " 19, " 194. Christoph (*kommt gelacht*).
- " 20, " 5. Wie oft *bin* ich nicht darauf *bestanden?*
- " 20, " 46. Ein Mensch, der *keinen Gott glaubt*.
- " 20, " 135. Bin ich seitdem von der Pest befallen worden, *als* ich Sie nicht gesehen habe?
- " 21, " 175. Ich weiss weiter nichts, als dass Du und mein Vater in Krieg verwickelt *sind*.
- " 21, " 182. *Das Schrecken*.
- " 21, " 191. Der denkende Künstler ist *noch eins* so werth.
- " 21, " 211. Sie *sollte* nicht allein *gegangen sein* (=hätte nicht allein gehen sollen).
- " 21, " 218. Du *hättest* mir das sogleich *sollen* gemeldet haben.
- " 23, " 89. Der zwölfte Monden droht zu verfließen.—Erst der zwölfte *Monden?*
- " 23, " 185. Durch die *Affecten*.
- " 23, " 191. Jeder Person Charakter *Affecten* und Gedanken. . .
- " 23, " 207. Die *obscönen* Gedanken.
- " 24, " 47. Diesen Gecken zu sehen, ist *ekelhafter* als lächerlich.
- " 24, " 64. *Einen Perioden*.
- " 24, " 77. Scenen . . die uns aus Herzensgrunde zu lachen machen.
- " 24, " 77. *Frostiger*, als lächerlich.
- " 24, " 83. *Rhetorischer* als gründlich.
- " 24, " 109. Sein Ausdruck ist nur öfters ein wenig zu gesucht und *kostbar* ("précieux").
- " 24, " 377. Wer es zuerst spielen *gesehen*.
- " 25, " 308. Keiner von beiden hat *das* vierte Theil so viel Stücke gemacht. Compare with this, page 316, Desto weniger lässt sich *der* geringste Theil verändern.
- " 25, " 318. Dieser Aeschinus, *den* er ein so liederliches Leben *zu führen glaubt*, ist noch immer sein Sohn.

Vol. 25, page 340. *Der Zeug* ist schon ver-
schnitten.

" 26, " 64. . . dass Sie kein Metaphy-
siker Sein können, ohne
dass ich *nicht* auch einer
sei.

" 26, " 176. . . und suche ihre Einbil-
dungskraft durch mehr
sinnliche Bilder zu erhitzen,
als freilich . . *nicht* nöthig
wären.

A. LODEMAN.

Michigan State Normal School.

The Poetry of Tennyson. By HENRY VAN
DYKE. New York: Charles Scribner's
Sons, 1889. 8vo, pp. xiii, 296.

In these days when TENNYSON gets placed as a "Poet of Two Poems" by an English magazine critic, and when TENNYSON's poetry is patronizingly alluded to by another critic as merely the fluent and cheerful rhythmic utterance of the notion of the hour, it is worth our while to at least consider what so able a writer as Dr. VAN DYKE has to say in support of the rather startling proposition that TENNYSON ranks third in the list of England's great poets. For, though the ranking of poets does not advance us much, the study of the really excellent in poetry, when made by an earnest reader, cannot be other than an aid to students. Such study, in exactly a line that is useful, is recorded in these essays.

They are not, says Dr. VAN DYKE, to be considered as critical essays, and I am quite sure that their appeal is certainly not to the "mere scholar," the sort of person whom Professor CORSON so fearlessly and amusingly castigates in his recently issued Shakespearian studies. For such scholar numerous hints of study indeed are given: at the end is to be found a list of correspondences with the Bible, and also a list of editions and of works relating to the criticism of TENNYSON, this last in chronological form, but spoken of in the preface as a bibliography. This list is most neatly arranged and is useful as a chronological table. But I am sorry that Dr. VAN DYKE speaks of it as he does in his preface (p. vii), as a "bibliography more complete than any

that has yet been published," for it is, in fact, so incomplete that it is hardly a bibliography at all. The American editions are not chronicled, though some of them have been mentioned in the text; the studies of the poems made by German scholars are wholly neglected; and of the reviews and criticisms made by American and English writers, while POOLE's 'Index' gives two hundred and ninety-three entries, this list has, if I rightly compute, but fifty-three, and the list given is compiled upon no very easily discernible principle, since it omits to mention important papers such as those of GLADSTONE (*Quarterly* cvi, 454), DOWDEN ('Studies in Literature,' 1883), W. H. BROWNE (*Southern Magazine* xii, 106) and HENRY JAMES, JR., (*Nation* xxiv, 43), while it includes some rather trivial utterances.

And yet I say that these essays record a study in exactly a line that is useful, because the essays supply both stimulant and suggestion. There are seven of them. Of these the most important one is, to my thinking, the third, which institutes a comparison between TENNYSON and MILTON, and presents the proposition that "among all poets—certainly among all English poets—TENNYSON's next of kin is MILTON." I cannot think that many will agree with Dr. VAN DYKE's conclusion in this essay. For myself, I am free to say that, admitting everything that is here said, tracing the lines of similarity to their farthest limit in each instance, yet to my view the lines seem to stretch out to a greater distance in the work of the elder poet. I would not take away by one word from that which Dr. VAN DYKE claims for TENNYSON, and yet I find a difference, as of the difference between the neat style and the grand style, between him and MILTON, in respect of manner; and a difference as of the difference between the Sophoclean character and the Æschylean character, in respect of vision. Admitting, I say, all that Dr. VAN DYKE sets forth, three things are certainly suggestive:—the common love of the beautiful, the similar attitude towards nature, the similar tone of high sensuousness. Then there are certain parallelisms—in life-experience, in bent of thought, even in thought-limit—brought out here forcibly. Nevertheless, to many of us, I think, there remains a quality—call it good,

or call it bad, certainly a quality—in MILTON, not found in TENNYSON.

The second important essay in the volume under consideration, is the study of the "Idylls of the King," which is full of suggestion and discriminating interpretation. Dr. VAN DYKE finds the "Idylls" to be, not an allegory, but a parable, in that each story (that is) depicts "not virtue representing a person, but a person embodying and representing a virtue"; and that the poem as a whole brings out in luminous splendor three great truths of human life:—sin as the principle of disintegration and death, the soul as a resistant and conquering power, and the profound truth of the vicarious element in human life. The substitution by TENNYSON of Christian nemesis and Christian redemption for the Greek nemesis and the Greek fatalism of MALLORY, befits the modern thought-habit; TENNYSON becomes a creator; and the "Idylls" stands, says Dr. VAN DYKE, as the "most representative poem of the present age." I think one naturally starts up at this last dictum and makes ready to combat, as if a statement somewhat too sweeping had been made; but I have not space for a discussion here. Whether one agrees or does not agree in the conclusion, I think one wishes the discussion had been longer, and especially regrets that Dr. VAN DYKE did not work out the relation of TENNYSON, WAGNER, and VICTOR HUGO as artists describing the tragic history of the soul of man, hinted at in the opening of the essay.

The remaining essays in the volume, all worth consideration though less complete in treatment than the ones to which I have called attention, concern themselves with the early artistic life of TENNYSON; with the artist's mental growth as shown by changes made in diction and substance in successive editions with the "historic trilogy" ("Queen Mary," "Harold," and "Becket"); with the evidences of the influence of the Bible upon TENNYSON's poetry; and with what Dr. VAN DYKE sets down as "two splendid failures"—"Maude" and "The Princess." Altogether, I must consider this a very suggestive book.

FRANCIS H. STODDARD.

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Geschichte des Physiologus. Mit zwei Textbeilagen. Von FRIEDRICH LAUCHERT. Strassburg: Karl J. Trübner. 1889. 8vo, pp. xiii, 312.

The *Physiologus* from the early times of the Christian church down to the later Middle Ages held a place only second to that of the Bible; it was translated into almost every language spoken in Christian lands, and influenced both general literature and Natural History. A history of this remarkable work deserves, therefore, general attention.

LAUCHERT gives first an account of the origin and spread of the *Physiologus* in Christian antiquity, and then treats of its history during the Middle Ages. To this he adds an edition of the Greek *Physiologus* based on the Vienna Cod. Theol. 128, and the text of the younger of the two German versions according to the only manuscript known to exist.

The word *Physiologus* originally signified, not a book of this title, but a person, as is proved, for instance, by the phrase *ὁ φυσιολόγος λέγει*. It is possible that ARISTOTLE was this naturalist, and that the author of the *Physiologus* drew most of his information from a pseudo-Aristotelian treatise on animals. Many details correspond to statements found in HERODOTUS, KTESIAS, ARISTOTLE and PLUTARCH, and the agreement with PLINY and ÆLIAN is especially close.

Weighty arguments are adduced to show that the work was composed at Alexandria in the first third of the second century of our era, as JUSTIN MARTYR (†168 A. D.) probably knew it, and ORIGEN quotes it directly. Its author intended it for a popular theological work, which, on the one hand, was to set forth the most important doctrines of Christian faith by means of allegorical interpretations of real or fabulous characteristics of animals, and, on the other hand, was to hold up other characteristics as examples for imitation or as warnings. PITRA's view that the author was a Gnostic is disproved at length, as is also the view still held by KRESSNER that the *Physiologus* was at first meant for a collection of descriptions of the animals mentioned in the Bible, to which quotations from the

Scriptures and allegorical interpretations were added later. It is shown conclusively that the oldest Syriac Physiologus, and the fragment of a Latin one in the glossary of ANSILEUBUS, quoted in favor of the other opinion, do not represent older stages of development, but, on the contrary, later abridgments. Among the older translations (the Ethiopian, the Armenian, the two Syriac, and those into Latin) the first is most valuable for the reconstruction of the original text, and the last of special importance as being the source of many other versions.

The first mention of a Latin Physiologus is found in the so-called *Decretum Gelasianum* early in the sixth century, but by an acute observation LAUCHERT proves that the oldest Latin version must have been made much earlier. He noticed that in a list of heretics given under the articles "ant" and not occurring in the Greek Physiologus, the name of NESTORIUS is wanting. Accordingly the translation must have been made before 431, when his doctrines were condemned.

The principal Latin version in existence follows the original quite closely in the descriptions of the animals, but has considerably amplified the interpretations. Derived from this version are the so-called 'Dicta Chrysostomi de Naturis Bestiarum,' containing only thirty-two articles, arranged so as to give first the beasts and then the birds, but omitting the stones. It is interesting that the fox here represents not only the devil but also the heretics. Neither the time nor the place of the 'Dicta' can be determined with any degree of certainty. The *terminus ante quem* is the eleventh century, the date of the manuscript.

To the same century belongs unquestionably a metrical version of the Physiologus containing twelve articles. It is connected with the name of a certain THEOBALDUS and was copied more frequently and up to a later date than any of the others. ISIDORUS was used, an article on the spider inserted, and the narrative treated very freely throughout.

Of the other two metrical versions mentioned by THIERFELDER, one is doubted and the other excluded.

We shall not dwell here on the Middle Greek, Slavic and Wallachian Physiologi, or on all the Greek and Latin church-fathers and writers whom LAUCHERT mentions as having known and used the work. It will suffice to call attention to ISIDORUS of Seville, who collected in his great encyclopædia, entitled 'Ety-mologiae,' not only statements taken directly or indirectly from the Physiologus, but also certain (oftentimes fabulous) characteristics of animals, derived from other sources. As this work of ISIDORUS was studied extensively it influenced a good many composers of Physiologi, or Bestiaries (as they are also called, from dealing chiefly with beasts).

All Germanic and Romance Physiologi are based upon Latin versions. The Germanic are: the Anglo-Saxon, of the ninth or possibly even the eighth century, two Old High German versions, of the eleventh and twelfth centuries (the latter of which is a close approach to Middle High German), the Icelandic, and the East Anglian of the thirteenth century.

The fragment of the Anglo-Saxon (a metrical) Version, contains articles on only two animals complete, together with a portion of a third. LAUCHERT thinks the identification of the third animal is not beyond suspicion, and is inclined to believe that the translation was limited to the three.

The two German versions, the one a fragment, the other complete with twenty-nine articles, are closely akin to the 'Dicta Chrysostomi.' The East-Anglian, again a metrical version, includes the twelve animals of the metrical Physiologus of THEOBALD, to which is added the dove, probably taken from ALEXANDER NECKAM. The writer must also have been familiar with the complete Physiologus.

The Romance Physiologi are the Anglo-Norman of PHILIPPE DE THAUN in verse (soon after 1121), that of PIERRE LE PICARD (beginning of the thirteenth century), that of the cleric GUILLAUME DE NORMANDIE, again in verse (about 1210), a Waldensian version, not published up to 1888, some extracts in Provençal, and fragments of a Spanish version. PHILIPPE DE THAUN has taken more liberties with the original than any of his predecessors. The "Bestiaire" and the "Physiologus" quoted

by him must be identical. His additions are mainly from ISIDORUS. Concerning PIERRE LE PICARD'S work, which exists in a simple and in a more amplified form, LAUCHERT holds, against CAHIER, that the latter is based upon the former and that the additions also are as old as the thirteenth century. New animals were introduced. ISIDORUS is again one of the chief sources.

GUILLAUME DE NORMANDIE has fewer additions than PHILIPPE and PIERRE. He too uses ISIDORUS. The interpretations are homiletical in character and are less dry than those in PHILIPPE. PHILLIPPE calls the fox "gul-pils" only, while the other texts use "renart" also.

The Waldensian work is entitled, "De las proprietas de las animanças." The author JACO declares in his introduction that it is his purpose to write a text-book for instruction, and this is the reason why in his work still less of the old Physiologus is left than in the French Bestiaries just mentioned.

The title of the Provençal extracts, published in BARTSCH, 'Chrestomathie Provençale,' is: "Aiso son las naturas d'alcus auzels e d'al-cunas bestias." As for the Spanish fragments it has escaped LAUCHERT'S attention that the 'Libro de los gatos' (p. 300), which among its many tales has but three from the Physiologus, is merely a translation from the fables of ODO DE CERITONA.

Space does not permit us to follow LAUCHERT at length in the interesting discussions which make up the last third of his book. He first treats of the allegories of the Physiologus and traces them through the older ecclesiastical literature, the court-poetry of the thirteenth century, the Minnesingers, as applied to chivalry or with reference to service to feudal lords, and, again, when no special reference can be pointed out. Then the symbolism of the work as shown in Christian art is taken up, and the writer concludes with outlining the influence the Physiologus has exerted upon the literature of the last centuries down to our own day.

We shall not attempt here to give a list of the few misprints and wrong references, which the reader can verify for himself with very little trouble, nor do we lay much stress upon the omission of two references to 'Reinke de Vos' (Prien v. 3353 ff. and 4955 ff.) which

might have been given, but we are surprised that no mention is made of the 'Ecbasis' and miss a discussion (which might have been brief) of the relation of the Physiologus to the Animal Epics.

The 'Ecbasis cuiusdam captivi per tropologiam,' composed about 940 near Toul by a German monk, shows more traces of the influence of the Physiologus and of ISIDORUS than any other Animal Epic. This is shown by the character and position of the panther and the leopard, by the deformity attributed to the monkey, by the somewhat haughty intelligence of the hedgehog, by the introduction of the Fulica, and by other traits.

As to the influence of the Physiologus on the development of the Animal Epics in general, VOIGT, the editor of the 'Ecbasis' and 'Ysen-grimus,' who treats of this question 'Ecb.' pp. 56 ff. and 'Yseng.' pp. lxxxviii ff., seems to make it somewhat too prominent. In fact, the story of the fox feigning death in order to catch birds, is the only one that was adopted by the majority of the Epics; as for the other cases in which the fox or any other animal feigns death, KOLMATSCHESKIJ has rightly observed that so common a device need not have been borrowed from the Physiologus. For upon the whole the Physiologus and the Animal Epics are utterly different in character. The former describes qualities of animals, the latter tell actions. In the Physiologus the animals are mere vehicles of religious teachings, admonitions or warnings; in the Epics they are the heroes, and their doings and sufferings interest us and appeal to our sympathy apart from implied or possible applications to human life. Only in the beginning and at the end of the Epic literature, in the tenth and in the fourteenth and fifteenth centuries, does the allegorical character predominate and consequently more numerous traces of the influence of the Physiologus are found. In the best period the material for the Epics is furnished almost solely by Æsopic fables, Eastern stories, monkish productions, and, above all, by European folk-tales.

The few errors or omissions noticed do not detract materially from the usefulness of LAUCHERT'S work.

A. GERBER.

Earlham College.

CORRESPONDENCE.

THE PHONETIC SECTION.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—During the month of August the Secretary sent a circular to some of those members of the Modern Language Association who, as he thought, were likely to be interested in phonetics; many, however, he was unable to reach, the revised membership list not having appeared at that time. All persons who have the least interest in the study of pronunciation, whether they be members of the Association or not, are now urged to make investigations in one or more of the directions indicated below, and to communicate the results to the Secretary before the middle of December. Several valuable contributions have already been promised.

1. *For persons who have but little time to spare (no knowledge of phonetics required).*—See the diagrams of tongue and lip positions just issued in the *Publications* of the M. L. A., and compare them by eye with your own mode of uttering the vowels, noting carefully any differences. In studying your lip positions, be sure to pronounce the vowels in a perfectly unaffected manner; and when examining the tongue, increase the natural mouth aperture only as much as is necessary to obtain a view. Notice particularly δ , \acute{a} , a , u , \tilde{e} .

2. *For persons who are willing to spend some time in useful and interesting original research (no previous knowledge of phonetics required).*—Measure as many as possible of your own vowels according to some accurate method.* Any work of this kind, especially if done by a foreigner, or by several Americans whose dialects differ considerably, will be of great value. If your time is limited, restrict yourself to one vowel, preferably δ , \acute{a} , a , u , or \tilde{e} , if you are an English-speaking person; \ddot{u} , \ddot{o} , a , or e in *gabe*, if you are a German; \acute{a} in *pâte*, a in *patte*, o in *bonne*, e in *me*, or a nasal vowel, if you are a Frenchman.

3. *For persons who have some acquaintance with phonetics.*—Write in your own natural pronunciation the sentences in SWEET'S 'Elementarbuch des gesprochenen English,' para-

*See article on "Vowel Measurements" (*Publications* of the M. L. A.) and, if possible, some more important work on phonetics.

graph 38 (pp. 16 and 17 of the 1st edition, p. 94 of the 2d), noting accent, inflection, and stress-groups, and using either SWEET'S alphabet or that of the American Dialect Society (state which one you use).

In connection with the results of experiments upon yourself, please state your parentage, birthplace, places of residences, and any circumstances that may have affected your pronunciation. When describing any sound, give several words in which it occurs.

Any other original observations on the formation of vowels or consonants, and any further attempts at phonetic transcription will be gratefully received.

If you are sufficiently interested in the work of the Section, you are invited to become a member by contributing one dollar toward defraying expenses of postage and printing.

C. H. GRANDGENT,
Secretary.

19 Wendell St., Cambridge, Mass.

CI>ĩ IN JERSEY-FRENCH.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Referring to Dr. MATZKE'S article on *cl>ĩ* (MOD. LANG. NOTES v, pp. 177-179), the following notes may be added to what is there stated:—In the Jersey-French dialect of to-day we have for *l* in the combinations *cl*, *gl*, *bl*, *fl*, *pl*, three distinct pronunciations existing side by side and used interchangeably over the whole island; viz., \tilde{l} , \tilde{l} , j . These developments hold good alike for initial and medial position, e. g. (a) Initial:—CLARU>*kĩe*, *kĩe*, *kje*; GLOBU>*gĩob*, *gĩob*, *gjob*; BLANCA>*blãš*, *blãš*, *bjãš*; FLORE>*fĩö*, *fĩö*, *ffjö*; PLUMA>*pĩöm*, *pĩöm*, *pfjöm*; (b) medial:—CIRC'LU>*serkĩlẽ*, etc.; REG'LA>*regĩlẽ*, etc.; TAB'LA>*tabĩlẽ*, etc.; SUPPLATU>*supĩlẽ*, etc.; COMPLETU>*köplĩẽ*, etc.

J. S. SHEFLOE.
Woman's College of Baltimore.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Will some reader of the MOD. LANG. NOTES kindly inform me where I can find in this country the Spanish Chronicle of ALAYA, 'Grandezas de España,' which is mentioned in BIRÉ, 'V. Hugo avant 1830,' p. 490?

JOHN E. MATZKE.
Indiana University, Bloomington, Ind.

ERRATA.

- April, 1890 (vol. v, no 4 of MOD. LANG. NOTES),
 Col. 219, v. 309, for 15 read 13.
 v. 311, for 16 read 15.
 Col. 220, v. 336, for *seint* read *seint*.
 Col. 221, v. 437, for *vendom* read *vendrom*.

BRIEF MENTION.

The eighth number of 'Erlanger Beiträge zur englischen Philologie,' hrsg. von H. Varnhagen, is a tabulation of proverbial sayings in the works of CHAUCER: "Das Sprichwort bei Chaucer. Zugleich ein Beitrag zur vergleichenden Sprichwörterkunde. Von WILLI HAECKEL." If CHAUCER'S "saying" is found, or corresponds to anything, in the principal collections of proverbs compiled for English and for European languages, reference is made to these collections. In the arrangement of the material three principal divisions are made: I, "Sichere Sprichwörter und sprichwörtliche Redensarten; II, Zweifelhafte Sprichwörter, etc.; III, Anspielungen auf Sprichwörter," etc. The subdivision of the first general chapter will further indicate the author's method: "A. 1. Solche welche Gemeingut mehrerer Sprache sind; B. solche welche anderweitig nicht belegt sind, aber von Chaucer ausdrücklich als Sprichwörter bezeichnet werden." Under A. 1. the "sayings" relate to "1. Liebe, Freundschaft; 2. Glück, Unglück, stetiger Wechsel im Geschick des Menschen; 3. Armut, Reichtum; 4. Geiz, Begehrlichkeit; 5. Mühsiggang, Arbeit; 6. Fleiss, Beharrlichkeit, Geduld; 7. Reden, Schweigen; 8. Thorheit, Weisheit; 9. Erfahrung, Vorsicht, Klugheit, Vernunft; 10. Entschlossenheit, Eile, Weile, Mass; 11. Rat, Urteil; 12. Zwang, Notwendigkeit; 13. Gleichheit, Ähnlichkeit, Verschiedenheit; 14. Wahrheit, Aufrichtigkeit; 15. Lüge, Täuschung, Betrug; 16. Sünde, Verbrechen; 17. Vergänglichkeit, Leben, Tod; 18. Ehe; 19. Sprichwörtliche Redensarten, welche keiner der erwähnten Kategorien angehören." The author has accomplished a task for which all students of CHAUCER will be grateful. If slight omissions are discovered CHAUCER may himself plead extenuation:

"No man at the fyrste stroke
 Ne maye nat fele downe an oke."

'Pure Saxon English, or Americans to the front,' by ELIAS MOLEE, author of 'A Plea for an American Language' (Chicago and New York: Rand, McNally & Co., 1890) is the work of a "philanthropically inclined" man who has "been pondering, for the last twenty-five years, over the idea how we might work up into a true, beautiful, and good language." He offers a solution of the difficult problem of radically undoing the history of the language, by venturing a curious manipulation of "the precious Saxon element"—"for the rest is only brought in by oppression, cruelty and pedantry." In a word a new language is constructed—such as never existed indeed, and (the author will pardon the assurance) such as never can exist. It is another World-Language—one of those Volapük-Pasilingua-Kosmos creations. The book is a marvel of misdirected industry and good-will. Let it be read in charity by those who choose to read it, while the author may reflect on a profound truth to which FELIX DAHN has given the following expression: "Es giebt nicht, gab nie und wird nie geben eine allgemeine abstracte Menschheitssprache oder eine allgemein menschliche Kunst: sondern die Potenz der Sprache, die Auffassung des Schönen wird überall verwirklicht in einer nationalen und geschichtlich bedingten Färbung." In spite of the author's attempt to build upon the primitive national basis of the language, he commits, just as surely as his associates in the craft of language-making, those arbitrary and unlawful acts which can never call a language into being. The world-language advocates may with safety appropriate the words of Jarvis ("The Good-natured Man"): "This same philosophy is a good horse in the stable, but an arrant jade on a journey," but in all seriousness it will be agreed that it isn't even "a good horse in the stable."

The publishers of 'Webster's Unabridged Dictionary' (Messrs. G. & C. Merriam & Co., Springfield, Mass.) have now ready for distribution a new and revised edition of that work with a new and appropriate title: 'Webster's International Dictionary.' In a subsequent issue of this journal a more extended notice of this important work will be given; for the present it may be sufficient to allow the publishers to make the following statements:—

The "International" is, in fact, the popular "Unabridged" thoroughly re-edited in every detail, and vastly enriched in every part, with the purpose of adapting it to meet the larger and severer requirements of another generation as satisfactorily as the "Unabridged" as revised in 1864* and enlarged in '79 and '84 has met the requirements of the last generation. The editing has been done under the supervision of the same editor-in-chief, and under the auspices of the same publishers, who conducted the previous revision. They have never wavered from their aim to maintain its progressive supremacy. They began this revision, not as a speculative venture, but as a duty to scholars and to letters, before the signal of new rivalries was sounded. They have carried it patiently and suitably through to an unforced completion. They have not been obliged to omit any approved excellence of older editions on account of the vested rights of others; nor, on the other hand, have they been compelled to experiment in novelties in order to attract attention. Their labor has been directed to perfecting what was already acknowledged by eminent scholars to be the best. With what liberal expenditure of time and toil and money this duty to scholarship and to the public has been performed, partly appears in the following statements:—Work having direct specific reference to the publication of this Dictionary has been in progress for over ten years. Not less than one hundred paid editorial laborers have been engaged upon it. Besides these, a large number of interested scholars have freely contributed in important ways to its completeness and value. Within the ten years that the work has been in progress, and before the first copy was printed, more than three hundred thousand dollars were expended in editing, illustrating, typesetting and electrotyping. These facts are presented as an assurance, which under existing condition is due to the public, that Webster's International Dictionary is the rightful heir to the pre-eminent favor which for more than half a century has been given to the great work of Noah Webster and its successive revised editions. The retail list price of the new book in rich and substantial sheep binding is \$10.00. It is also supplied in a variety of more expensive bindings.

The publisher E. J. Brill of Leiden has distributed specimen pages of a new edition of Old Saxon Texts, edited by Prof. J. H. GALÉE (University of Utrecht). The work will constitute a large folio volume with numerous phototypes, and will be supplied to subscribers at the cost of £1. 15 sh. Prof. GALÉE is wide-

*Still covered by copyright.

ly known for his profound scholarship, and has made valuable contributions to our knowledge of minor texts of Old Saxon. He has, moreover, almost ready for publication an Old Saxon Grammar. The new and handsome volume of texts will be a complete Corpus of all the known Old Saxon monuments, including the entire "Heljand." In addition to certain phototype pages of the Heljand MSS., the minor texts will in each case be thus reproduced in full, and transliterated. All the MSS. will be described; paleographical peculiarities will be pointed out; variations of dialect will be set forth; and "the whole will be accompanied by an essay on the condition of the Church in Saxon countries, and on the extent of literary studies in those times, *i. e.*, down to the end of the eleventh century." It is hoped that American scholars may promptly give their support to this commendable enterprise.

The secretary of the American Dialect Society has published *Dialect Notes*, Part ii, which embraces pp. 33-83 of the annual volume. The first article in this instalment is by Prof. E. S. SHELTON, the Secretary (Harvard University), in which the writer aims by discussion and by the aid of word-lists "to show some of the differences between the colloquial English of London, as represented in the second edition of Sweet's 'Elementarbuch des gesprochenen English,'" and his own pronunciation. This contribution should be compared with Mr. EMERSON'S observations printed in the present number of MOD. LANG. NOTES. Mr. A. F. CHAMBERLAIN contributes "Dialect Research in Canada." Prof. PRIMER, in "Miscellanies," points to some of the guiding principles to be observed in the study of local peculiarities of speech. After these articles follow a number of interesting Word-lists: "Notes from Cincinnati"; "Kentucky Words and Phrases"; "Notes from Louisiana"; "Various Contributions"; "Additions and Corrections to the words mentioned in Part I." The number closes with a revision of Mr. GILBERT M. TUCKER'S "Bibliography of Works on Americanisms."

'Hints on French Syntax with Exercises,' by F. STORR, is the title of a collection of

many of the most frequent instances of differences between English and French constructions. The text and the exercises are printed separately and the book is interleaved for the further convenience of the instructor. The pamphlet (48 pp.) attests its practical value by having already reached the fifth edition. Boston: D. C. Heath & Co.

The second series of the Édition Berlitz (New York; Boston: Schoenhof) is entitled 'Nouvelles.' Many of the most entertaining stories of contemporaneous authors are found in the twelve numbers issued, and not a few poems are scattered through them. DAUDET is represented by that charming *genre* sketch, "Les Vieux," JACQUES NORMAND by "Le Rapide de P. L. M.," JEANNE MAIRET by "Feuilles d'automne," MONSELET by "Une Scène à l'Hôtel Druot," COPPÉE by "Le Morceau de pain," HENRY GRÉVILLE by "La petite servante russe" and THEURIET by "L'Oreiller d'ours." Among the remaining selections are reminiscences of the Franco-Prussian war, scenes drawn from Parisian society and from theatrical life, *monologues*, *saynètes*, and more serious (though, we must confess, less attractive) attempts, as a version of the chronicle of the fourteenth century, "Le Combat des Trente." Among the authors we note SARCEY, MÉRY, H. LAFONTAINE, CHAVETTE and DREYFUS. With but few exceptions the series is made up of those short, sparkling and airy products of the essence of French wit which gives the lighter literature of France its zest and its attractiveness. Their publication in this country renders them accessible to class use and cannot fail to furnish a most pleasing variation in the average curriculum. Price 25 cts. per number; 12 numbers per year.

PERSONAL.

EDWARD EVERETT HALE, JR. (A. B., Harvard University, 1883), has resigned from his position in Cornell University and is at present in Europe, where he has planned to spend several years in the prosecution of studies in Germanic philology, chiefly under Professors KLUGE and SIEVERS in Germany, but also giving some time to the study of English litera-

ture in England. In the latter part of his undergraduate course Mr. HALE turned his attention to historical subjects, and devoted the three years following his graduation to special studies in American history—taking graduate work in connection with the Harris Fellowship at Harvard during a portion of that time, as well as editing LECHFORD'S 'Note-book' for the American Antiquarian Society and assisting his father, Dr. EDWARD EVERETT HALE, in the production of 'Franklin in France' (cf. MOD. LANG. NOTES, vols. ii, p. 94 and iv, p. 94). From 1886 to 1889 Mr. HALE was Instructor in English at Cornell University, and, in 1889-'90, as Acting Assistant Professor of English, had charge there of the literary part of Professor CORSON'S work, during the latter's absence in Europe.

Dr. SYLVESTER PRIMER (cf. MOD. LANG. NOTES, vol. iv, p. 227) has been called to the chair of modern languages in Colorado College, Colorado Springs, Col.

Dr. PHILIPPE B. MARCOU (cf. MOD. LANG. NOTES, vol. iv, p. 226), has accepted an Instructorship for French in Harvard College, Cambridge, Mass.

Prof. SCHMIDT-WARTENBERG (cf. MOD. LANG. NOTES, vol. iv, p. 31), has been appointed Prof. of Modern Languages in the State University of South Dakota, Vermillion, S. Dak. He is at present engaged on a Gothic Hand-book which will contain, besides a short grammar, text and vocabulary, a succinct history of the Goths, including their literature and the position of their language in the Indo-European group of languages, together with a special treatment of phonology, etc. The work will be published by D. C. Heath & Co., Boston.

Mr. C. CARROLL MARDEN has been appointed Instructor in French at the University of Michigan, Ann Arbor, Mich. Mr. MARDEN received the B. A. degree at the Johns Hopkins University, Baltimore, in June 1889, after which he was engaged as teacher of modern languages in the Norfolk Academy, Norfolk, Va., until he entered upon his present position.

Dr. JOSEPH S. SHEFLOE has been appointed Associate in French at the Woman's College,

Baltimore. Mr. SHEFLOE received the degree of B. A. at Luther College, Decorah, Iowa, in 1885, and that of A. M. in 1889; in June of the present year, he won the degree of Doctor of Philosophy at the Johns Hopkins University, presenting a thesis on the French Dialect of Jersey, Channel Islands.

Mr. J. D. BRUNNER (cf. MOD. LANG. NOTES, vol. iv, p. 258) has been appointed Instructor in Modern Languages at Mr. GEORGE CAREY'S School for Boys, Baltimore. Mr. BRUNNER purposes to enter upon a course of special study in the Romance Languages at the Johns Hopkins University.

Mr. GLEN L. SWIGGETT has been appointed Instructor in Modern Languages at the University of Michigan, Ann Arbor, Mich. Mr. SWIGGETT received the B. A. degree at the University of Indiana in 1888; a part of the following academic year was passed as graduate student at his Alma Mater and in 1889-90 he continued graduate studies in the Germanic and Romance departments of the Johns Hopkins University.

Mr. T. HOLLIDAY HICKS, has been appointed Assistant Professor of English and History at St. John's College (Annapolis, Md.) where he received the B. A. degree in 1887. Immediately after graduation he was made Instructor in the preparatory Department of his Alma Mater, which post he held up to his recent promotion.

Dr. MORGAN CALLAWAY, JR., has been called from the Southwestern University at Georgetown, Texas (*vid.* MOD. LANG. NOTES vol. iv, p. 226), to an Assistant Professorship in English at the University of Texas (Austin, Texas). The English chair at Georgetown will be occupied by Mr. CHARLES HUNTER Ross of Auburn, Ala., who has during the past two years (holding a fellowship for one of these years) pursued advanced courses in English at the Johns Hopkins University.

Mr. H. J. DARNALL, after serving the University of Tennessee for one year as Assistant in English, is now "Professor of English and Modern Languages" at the Missouri Military Academy, Mexico, Mo. Mr. DARNALL's college course was divided between the University of North Carolina and the Washington and Lee University.

Dr. EDWARD M. BROWN succeeds Professor HART in the chair of "Modern Languages and Literature" at the University of Cincinnati. For the earlier portion of Dr. BROWN'S

career see MOD. LANG. NOTES, Vol. v, p. 29; during the past summer, on his return to Göttingen, he passed his examination for the degree of Doctor of Philosophy, presenting a dissertation entitled: "Die Sprache der Rushworth Glossen zum Evangelium Mattheus, und der mercische Dialekt."

Dr. GEORGE A. HENCH has been called to the University of Michigan as Instructor in German. Dr. HENCH, a graduate of Lafayette College, received the degree of Doctor of Philosophy a year ago at the Johns Hopkins University. During the past year he attended the Universities of Heidelberg and Berlin, and published his dissertation on the O. H. G. "Monsee Fragments" (cf. MOD. LANG. NOTES, Vol. iv, p. 266). He has now in press (Trübner, Strassburg) a comprehensive edition of the "Fragments," and is preparing an edition, with complete phototypes of the MS., of the O. H. G. version of ISIDORE'S treatise "De Fide Catholica contra Judaeos."

OBITUARY.

The death of Dr. FREDERICK H. HEDGE, which occurred at Cambridge on Aug. 20, recalls once more the fact that Harvard University was the first institution in this country to grant to German literature a place among its regular courses of instruction. The first professor of the German language and literature at Harvard was KARL FOLLEN, the author of 'Schalle du Freiheitssang,' who in consequence of his implication in the Burschenschaft movement was exiled from Germany and in 1824 found a refuge in this country; a truly remarkable man filled with the spirit of the great age of German literature, an apostle of German idealism and independence. Dr. HEDGE was his worthy successor. He also had imbibed in early youth a deep admiration for the German character, and the most persistent of his scholarly endeavors throughout his life was to arouse enthusiasm for the great representatives of idealism in German thought and literature. From a critical point of view his 'Prose Writers of Germany,' which appeared in four editions from 1849 to 1870, will probably stand out as the most valuable of his contributions to the literary history of Germany. His 'Hours with German Classics,' a collection of lectures originally delivered at Harvard University and published in book form in 1886, delightful as are some of its chapters, is marred by inadequate knowledge of recent literary and philological research. Dr. HEDGE'S figure will forever stand at the beginning of a new era in the history of modern language study in this country, inspiring and venerable even to those who have absorbed and mastered most of the ideas which he spent a life time in upholding and interpreting.

JOURNAL NOTICES.

ANGLIA, VOL. XIII, PART I:—Slevers, E., Zu Cynewulf.—Logeman, H., New Aldhelm Glosses.—Koeppel, E., Die englischen Tassolübersetzungen des 16. Jahrhunderts.—Fluegel, E., Verschollene Sonette.—Koeppel, E., Sir Thomas Wyatt und Mellin de Saint-Gelais.—Einenkel, E., Der Infinitiv im Mittellenglischen.—Varnhagen, H., Die Quelle des Trentalle Sancti Gregorii.—Stoffel, C., Entgegnung zu Anglia XII, 388 ff.—PART II: Sarrazin, G., Die Entstehung der Hamlettragödie.—Telehmann, E., Zur Stabreimzeile in William Langland's Buch von Peter dem Pflüger.—Koeppel, E., Chauceriana.—Hupe, P., Havelok Studien.—Balg, H., Entgegnung.—Hofer, O., Entgegnung.—Pabst, F., Flexionsverhältnisse bei Robert von Gloucester.

ENGLISCHE STUDIEN, VOL. XIV, PART 2: Kaluza, M., Kleinere Publicationen aus me. Handschriften.—Swoboda, W., Die Methode Toussaint-Langenscheidt.—Reviews: Schröer, A., Benedictinerregel; Logeman, H., The Rule of St. Benet (A. Schröer).—Hofer, J., Die syntactischen erscheinungen in Be Domes Dage (E. Nader).—Koenig, G., Der Vers in Shakespeare's Dramen (A. Schröer).—Timon, Dr., Shakespeare's Drama in seiner natürlichen Entwicklung dargestellt (E. J. Brill).—Philips, Carl, Lokalfärbung in Shakespeare's Dramen (Max Koch).—Raymond, G. L., Poetry as a representative art (Max Koch).—Nagel, H., Sir Thomas Wyatt and Henry Howard, Earl of Surrey (E. Koeppel).—Tuerck, H., Hamlet ein Genie (Felix Bobertag).—Staake, Paul, A critical introduction to Sir Walter Scott's "Lay of the last minstrel" (Max Koch).—Hartmann, H., Über die Vorlagen zu Sheridans "Rivals" (L. Proescholdt).—Hoene, Die Sprache des neueren engl. Romans und der Tagespresse (M. Krummacher).—Western, A., Engelsk Grammatik; Engelsk Elementarbok (H. Klinghardt).—Wagner, Ph., Lehrbuch der Engl. Sprache (F. Beyer).—Victor, W., Phonetische Studien (H. Klinghardt).—Passy, Paul, Éléments d'Anglais parlé (A. Klinghardt).—Swoboda, W., Englische Leselehre (E. Nader).—Miscellen: Krummacher, M., Zu Lord Stanhope's History of England.—Ackermann, R., Die Shelley Society und ihre Publicationen.—Sprenger, R., Zwei alte Textfehler in Goldsmith's "Vicar of Wakefield".—Lanchert, F., Zu Mann's reension meiner "Geschichte des Physiologus".—Mann, M. F., Schlussfuserungen.

POET-LORE. May, June, July, August: Fleay, F. G., The story of Shelley's Life in his "Epipsyehidion".—Brinton, D. G., The new poetic form as shown in Browning.—Jastrow, M. Jr., An Arabic version of Macbeth's "moving wood".—Brown, Anna R., The fall of the angels: Cædmon.—Morley, George, Shakespeare Commemorations.—Griffiths, L. M., Marston's Shakespearianisms.—Williams, F. H., Browning's form.—Robertson, Alice Kent, The tragic motive "in a balcony".—Wurtzburg, C. A., The "Alkestis" of Euripides and of Browning.—Trumbull, J., Walt Whitman's view of Shakespeare.—Brown, Anna R., The dream of the holy rood: Cædmon.—Elmendorf, Maria L., A recent renaissance. I. Roumanille and Mistral.—Korner, Sinclair, Shakespeare's inheritance from

the fourteenth century.—Griffiths, L. M., "Antonio's revenge" and "Hamlet."—Anderson, Jesse M., Humor; Carlyle and Browning.—Norris, J. Parker, The first American editor of Shakespeare.

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REVUE DE L'ENSEIGNEMENT DES LANGUES VIVANTES. 7e Année. JUILLET, 1890. No. 5.—9., Le Certificat d'Aptitude et les Candidats de Province.—Saigneuret, Ch., Questions d'Enseignement secondaire.—Fautrie, Mac, Comus. Traduction et commentaire (suite).—Eglin, C., Etude sur le genre des substantifs en allemand.—Varia.—Revue des Cours et Conférences. Faculté des Lettres de Paris. Résumé des cours. Agrégation (Allemand et Anglais). Leçons.—Certificats d'aptitude (Allemand et Anglais). Leçons de grammaire. Questions sur l'histoire de la littérature.—Concours de 1890. Agrégation et Certificat d'Aptitude (Allemand et Anglais). Epreuves écrites.—Certificat d'aptitude (Allemand et Anglais) de l'Enseignement primaire. Epreuves écrites. Liste des admissibles.—Bibliographie.—Documents officiels.

MODERN LANGUAGE NOTES.

Baltimore, December, 1890.

*THE POETRY OF THE FRANKS.**

When Clovis and his Salian Franks, leaving their possessions in the basin of the Meuse, advanced to the defeat of the Roman governor Syagrius, and to the conquest of those rich Seine provinces which were still, in name at least, a part of the decaying Empire, they already boasted a rich heritage of Epic song. Nearly four centuries had passed since the Latin historian TACITUS had recorded the customs of the Germanic peoples whose territories then bordered on those of Rome. He represents the Germans of his time as celebrating in song not only the traditional founders of their race, but also those more recent heroes whose deeds of prowess had left their impress on the national memory. Their history was the national poetry, and its central hero the Cheruscan Hermann whose signal defeat of the Roman Legions under Varus nearly a century before had struck a terrible blow at the power of the Empire beyond the Rhine. The songs which celebrated this event doubtless originated among the Cherusicans, but their diffusion among the other tribes could not fail to follow, until the hero of the clan became the hero of the nation. Be this as it may, we have the express statement of the Latin historians that the customs which he describes were common to all the Germanic peoples generally, and the subsequent history of the Franks is not the least eloquent testimony to the persistence of the poetic tradition.

Other heroes had doubtless already ousted Hermann from the chief place in the national song, when, in the third century, a number of Germanic tribes formed a strong confederation on the right bank of the Lower Rhine, and became known to history as the nation of Franks. But another century passes, and the Frankish people has already crossed the Rhine, yet history still records no word of the

heroes celebrated in Frankish poetry. And though it cannot be doubted that, when an ancestor of Clovis led forth his warriors to meet the dreaded Huns at the terrible battle of the Catalaunian Plains, the Frankish poets sang the events of that momentous conflict, no hint of such song has reached us, unless it be the reflection in later songs of the terror with which Attila, the Scourge of God, and his hideous hordes of Asiatics had inspired the inhabitants of Gaul, in common with the whole Roman and Teutonic world. It must not however be forgotten that the chief who led his Franks to the help of Aetius against the Huns has given his name to the dynasty of which his grandson Clovis is regarded as the founder. And if the theory be correct which connects a brother of Merovæus with the Alberich of the German Epic, it becomes all the more impossible to believe that the hero who took part in the memorable defeat of Attila should not be celebrated in contemporary epic song. But with the name of Childeric, the father of Clovis, is connected the first Frankish song of which we have any record. It has been splendidly demonstrated by RAJNA that the chronicles which relate the history of the time contain the reflection of a poem of which Childeric was the hero. The same critic has shown that the chronicle which reflects the most complete form of the legend of Childeric follows a version of that legend containing modifications which date from the end of the sixth century. But the legend was doubtless developed from songs contemporary, or nearly so, with the events which gave rise to them. The legend narrates that Childeric had incurred the hatred of his subjects by his shameless and dissolute conduct, and a plot was formed for his assassination. The king, receiving news of the plot, resolved to save himself by flight. He left behind him a faithful friend, a certain Widomadus whom he had once rescued from captivity among the Huns, and who promised to communicate with him when he might safely return to his kingdom. The Franks chose the Roman Egidius to be their king, and the crafty Widomadus persuaded the new sovereign to impose upon his subjects a series of vexatious

*This paper is designed to summarise the results of recent researches as to the origin of the French National Epic, especially those of PLO RAJNA ('Le origini dell' epopea francese,' Florence, 1884).

taxes, each heavier than the last. Though these were submitted to with patience, Widomadus represented to the king that the outrageous haughtiness of the Franks could only be effectually quelled by the death of several of their number. This advice having been acted upon, Widomadus secretly reproached the Franks with their base and pusillanimous submission to the Roman's tyranny, whereupon they resolved to endure it no longer, and recalled their rightful king from exile.

Such is the outline of the song which was still sung of Childeric in the seventh century, and which was doubtless already in existence (in some kindred form) at the end of the fifth century.

The reign of Clovis, Childeric's son and successor, is an important epoch in the literary, as in the political, history of the Franks. That his marriage with the Burgundian princess Clothilde was celebrated in song is more than probable, but more important than the marriage itself was the apparently insignificant fact that Clothilde had embraced the Catholic faith, whereas her people, in common with the Visigoths, had adopted the creed of the Arian missionaries who had effected their conversion. Thus, when Clovis with his warriors submitted to the rite of Christian baptism and professed the faith of his Burgundian bride, the Franks of the Seine-basin became the sole representatives of orthodoxy in Gaul, while the Catholic clergy, from the Loire to the Pyrenees and throughout the fertile provinces watered by the Saône and Rhone groaned under the heresy of their Visigoth or Burgundian conquerors. The war with the Burgundians was a war of revenge, but when, after the subjugation of Burgundy, Clovis marched to the conquest of the Visigoths, it was in his capacity as champion of the Catholic faith. And when, by the gradual extension of God's kingdom and his own, he had made himself master of the greater part of Gaul, his mission received the imperial sanction of the Byzantine Anastasius, who conferred on him the insignia of consular dignity, thus identifying the conquering Frank in the eyes of the subject Gallo-Roman with the old Empire which

the heretic Burgundian and Visigoth had so long and wickedly usurped.

The influence of these events upon the character of the Frankish epic was perhaps not less great than their influence upon the late history of the nation. The reign of Clovis marks the period from which the traditional songs gradually began to assume that Christian character for which many of the extant poems are so conspicuous, and which rings forth so prominently and triumphantly in the prologue of the Salic Law. In their literature, just as in their history, the Franks stood out ever more and more clearly as the western champions of the Catholic faith, until history shows us successive Popes placing themselves under the protection of Frankish armies, and a Frankish king crowned emperor in Rome. Meanwhile the genius of legend is developing the gems of history into a splendid efflorescence of Christian epic song. Of the four sons of Clovis who divided the empire at their father's death, one at least was destined to survive in the poetic traditions of his race, and indeed to exercise a more or less direct influence on the literature of three great nations. It is certain that the Thuringian wars of Theoderic were celebrated in Epic song, but it is also this 'Chlodowig,' this son of Clovis, whose adventures are found recorded under the name 'Floovant' in a French poem of the twelfth century, and who with his illustrious son Theodebert (Wolfdietrich) enjoys a second and collateral glory as the Hugdietrich of the German epos. But there is an incident of Theoderic's reign which is especially interesting as throwing light on the comparative study of Teutonic literature. The chroniclers narrate a descent of freebooting Danes upon the littoral province adjoining the estuary of the Rhine.

The Vikings had plundered the settlements of the *Hatuarii* and had mostly regained their ships, when the king's son Theodebert arrived with an army, killed the Danish chief Chocilaicus, who had not yet reëmbarked, and, himself taking ship, defeated the plunderers and regained the stolen booty. A Latin treatise '*De Monstris et Belluis*,' composed some four centuries later, contains a reference to the

gigantic stature of a certain Hinglaucus King of the Geats who was slain by the Franks. It is difficult not to recognize in this reference the reflection of a Frankish song in which the triumphant warriors of Theodebert exaggerated the strength of the vanquished foe. But a further argument in favor of the supposition that the conquering Franks celebrated this victory in song, is the fact that the epic tradition of the conquered Geats has preserved a record of the battle, which record is incorporated in the extant version of the old English *Beowulf*. The English epic records an expedition of the hero's maternal uncle Hygelac King of the Geats to the coasts of Frisia, where they were defeated by Frisians, Franks and Hatuarii. The events recorded in *Beowulf* and in the Latin chronicles of the Franks are obviously one and the same; and it must be regarded as highly improbable that the conquering nation, imbued as it already was with the spirit of epic song, should not have celebrated a battle which found a place in the epic traditions of the vanquished.

The Saxon wars of Clotaire I, destined a few years later to rule as sole king over the whole of that empire which he had at first shared with the other sons of its founder, also found a place in the traditions of Frankish national poetry. There is some probability that Saxon songs referring to the events of these wars are reflected in the account of at least one Frankish chronicler; but, be this at it may, there is the most direct evidence to show that the Franks themselves celebrated Clotaire's Saxon wars in epic song. The evidence only points indeed to the existence of these songs at the end of the seventh century, and we find them then substituting for the son of Clovis another Clotaire, father of the illustrious Dagobert; but this substitution of more recent heroes in the place of those more remote is a common phenomenon of epic tradition, and it has been ably demonstrated by RAJNA that the Saxon wars which formed the subject of these songs were none other than those which history attributes to the first Clotaire, youngest son of the great Clovis and brother of Theodoric. RAJNA has also advanced the hypothesis that Caribert, son of this same Clotaire, has left a trace in the Florent (*Clotar-ing?*) of

an extant fourteenth-century poem, and is also connected by the links of oral and poetic tradition with the Girbert of a thirteenth century composition.

The history of the latter half of the sixth century presents a loathsome record of crime and bloodshed unrelieved by any redeeming feature. But this period was an epoch of vital importance in the development of the epic poetry of the Franks. It is established that by the end of the sixth century the vast majority of the Frankish nation had adopted the language of the conquered Gallo-Romans. The attainment of this result was of necessity preceded by a bilingual period during which the Franks were gradually discarding the old language for the new. And during this bilingual period—doubtless of no inconsiderable length—none of the Franks could have a more complete and ready command of both tongues than the wandering minstrels, equally at home in the most German portions of Austrasia and the least Germanised districts of western Neustria. The epic inspiration throbbed in every vein of the Frankish minstrel, and the soul's song would not be checked because it found a new language on the minstrel's lips. He sang because he could not but sing, because his father had sung before him, little dreaming that his song was the birth of a great national literature. But so it was, and the splendid literature of mediæval and of modern France owes its first origin to the epic traditions of those warrior tribes from whom, and not from the more numerous Gallo-Romans, the French people has not unfitly taken its abiding name. Translation may have preceded, and doubtless accompanied, spontaneous composition in the new tongue, but there was a special stimulus to original composition. In Neustria, where the vast majority of the people were Gallo-Romans, unacquainted with the Frankish tongue, successive kings could not but wish that their own praises as well as those of their ancestors should be sung in a language intelligible to the whole population.

That the epic traditions which formed the subject-matter of all this poetry have left no definite traces in the writings of later chroniclers is not surprising; for these chroniclers, ecclesiastics as they invariably were, would not

deign to gather material from oral traditions when they had at their disposal the detailed history of the celebrated Gregory, Bishop of Tours, who himself played no unimportant part in many of the events recorded in his writings. Nor is it a matter for astonishment if we cannot recognise any of these songs in the vast mass of Frankish epic poetry which is preserved to us, for it is the wont of the legend to transform the records of the distant past while incorporating with them the traditions of more recent epochs. Thus we have already seen that the songs of the seventh century still preserved the impress of the Saxon wars of the first Clotaire, while attributing them to a king of the same name whose fame, together with that of his son Dagobert, was still fresh in the nation's memory. That these songs were sung in the Romance speech is beyond all doubt, and it must be remembered that the new tongue, already ripe for all the requirements of epic poetry, bore no resemblance to the language of our extant documents, in which the attempt to assimilate the popular speech to the Latin of written tradition resulted, as it only could result, in a most barbarous and deplorable jargon. It may be assumed that the national poetry underwent during the course of the seventh century a twofold and parallel development. In western Neustria, far removed from that border territory where the ancestral German speech had yielded little or not at all to the language of the Gallo-Roman, the Romance poetry enjoyed a comparatively free and independent growth, while the Austrasian kingdom saw the new song flourishing side by side with the older Frankish epic, and subject to its powerful and unremitting influence.

The political significance of the seventh century consisted in the decay of the power of Merovingian royalty after Dagobert, and the corresponding increase in the power of the Mayor. When the supremacy of Austrasia was established by the victory of Testry, it was Pepin of Héristal and not Chilperic the nominal king who appeared at the head of the victorious nation. And the growth of the Austrasian kingdom under Pepin and his successors was fraught with important results for the literature of the Franks as surely as for

their political history. A new flood of Germanic influence invaded the epos of the Romanised Franks. And to this renewal of communication with the German poetic tradition must be attributed the existence in extant epic poems of certain archaic conceptions such as the Germanic royalty of the song of Roland, conceptions which could not have survived the long degradation of the royal race which formed so marked a characteristic of the later Merovingian rule. The close relations existing between the immediate successors of Pepin of Héristal and the papacy did much to strengthen and define that militant Christian spirit which distinguishes the best of the songs that are presented to us—the same spirit which found its practical outlet in the glorious deeds of valor which saved Western Europe from the dreaded Mohammedan invader, and had its glorious apotheosis centuries later in the achievements of successive crusading armies.

The figure of Charles Martel was destined to occupy an important place in the epic poetry of France. His splendid victory over the Saracens at Poitiers was doubtless made the subject of many contemporary songs, and its memory may perhaps still be traced in some of the incidents of the Song of Rôland. But it is interesting to note that certain traditions which in the later French epic are attached to Martel's more illustrious grandson, must have originally related to the victor of Poitiers himself, in whose history they have their only actual counterpart. This substitution of a later and more celebrated hero in the place of one more remote, has already been indicated as a common phenomenon in the development of epic poetry. But the confusion of these two heroes in the traditions of later generations becomes still more intelligible if we remember that the fathers of both bore the name of Pepin, and that they themselves were known generally to their contemporaries by the simple name of Charles. Of those epic poems which form what has been called the Charlemagne Cycle, two at least—those which claim to relate the birth and the youthful exploits of the great emperor—formed originally a part of the poetic tradition which had Charles Martel for its hero, while a large number of

isolated episodes in other poems point to the same process of epic substitution.

When Pepin the son of Martel and father of Charlemagne assumed the title and symbols of a royalty the powers and prerogatives of which were already his by inheritance, the change of dynasty left the unity and continuity of the Frankish epos entirely unimpaired. Just as the songs which celebrated Charles Martel had partly absorbed, partly ousted, the epic traditions relating to Dagobert, so the epic glory of Charles the Great at once absorbed and outshone that of his illustrious ancestor and namesake. The epos of the Merovingians and the Carolings is one and undivided. And the unity of the Romance epos is rendered the more conspicuous by a multitude of typical episodes which are common to every stage of its development, and the similar recurrence of which in the epos of Germany is an ever-present testimony to the antiquity and community of the origin of both. The genius of legend even undertook the task of effacing from the nation's memory that breach of dynastic continuity which had no counterpart in the development of the national poetry. By a fiction dear to the kings of the second race, the epic songs affirmed the descent of Pepin from a scion of the ancient Merovingian stock; and the descendants of Pepin were so far from glorying in an act of usurpation that a theory of genealogy was seriously propounded which established a relationship of blood between the new dynasty and the old.

The Frankish epos was no artificial product of isolated and independent poets, but the spontaneous outburst of the national soul in song. And we have reached a period of Frankish history calculated above all others to exalt the nation's enthusiasm and inspire the nation's poetry. In the reign and achievements of Charlemagne the most ambitious dreams of a masterful race had their full realization, the floating ideals of a people's poetry found a perfect and glorious embodiment. In the legend, as in history, the almost superhuman form of Charlemagne was destined to dwarf all others into insignificance. The Charlemagne of tradition gathered glory with the permanence of his own personal splendor. The poets still sang the deeds of Clovis, of

Dagobert, and of Charles Martel, but for the names of the traditional heroes they substituted that of Charlemagne.

Nor can we wonder that the great emperor thus supplanted all his predecessors in the poetic tradition. The annals of his reign seemed one long story of unbroken conquest; Italy, Spain, Pannonia, Saxony were but so many Frankish provinces. The Emperor of Constantinople was the sworn ally of Charlemagne, and the great Oriental potentate Haroun-al-Raschid sent him rich presents by his ambassadors. But the fame of Charlemagne did not depend alone upon his brilliant and extensive conquests. He was as great by his legislation as by his military achievements. And above all he was the acknowledged champion of western Christendom, and it is in this light that the best epic traditions are wont to represent him. His great life-dream was the moulding of Western Europe into one vast empire whose limits should be identical with those of a united Catholic Church. The Frankish minstrels delighted to sing of the victories of the Christian Charlemagne over the heathen Saracens of Spain or the infidel barbarians of Saxony and of Pannonia. And most impressive of all was the solemn coronation of the Frankish king at the hand of God's vicar on earth, in the capital of that vast empire whose glorious traditions were thus revived once more after three centuries of bitter humiliation.

There is abundant evidence that the epic legend of Charlemagne was already forming during the great emperor's lifetime. And of the poetry which remains to us it seems more than probable that the 'Chanson de Roland' had its first phase in epic songs chanted by minstrels of the Marches of Brittany at a period not far remote from the historic incidents of Charlemagne's wars against the Saracens of Spain. With Charlemagne we reach a determinate period in the development of the Frankish epos, or rather in its earlier or monarchic stage, as contrasted with the later poems, which reflect the disorders of growing feudalism. Charlemagne becomes the central figure of epic song. Its central and dominant theme is the triumphant conflict of Christian armies with vast successive hosts of unbelievers—all

identified indiscriminately by the poetic tradition with those Saracen invaders from the terror of whose advance Europe had been twice saved by heroes of Frankish race.

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SIMPLE, SENSUOUS, AND PASSIONATE.

In the interest of exact scholarship it may be worth noting that the passage of MILTON's "Tractate on Education" in which the study of poetry is recommended, has been very commonly misquoted. The following instances are a few from many that could be cited:

"Speaking of poetry, he says, as in a parenthesis, 'which is simple, sensuous, passionate.'" (COLERIDGE, 'Lit. Remains' vol. 2, p. 9.)

"Poetry, he had said long before, should be 'simple, sensuous, impassioned.'" (PATTISON, 'Milton' in "English Men of Letters Series," p. 189.)

"Milton, in a phrase often quoted of late, insists, among other things, that poetry should be impassioned. His full statement is that poetry should be 'simple, sensuous, and impassioned.'" (EVERETT, 'Poetry, Comedy, and Duty,' p. 51.)

"Or else they simply predicate certain qualities of poetry,—as that it is 'simple, sensuous, and impassioned.'" (GUMMERE, 'Handbook of Poetics,' p. 4.)

The passage from the "Tractate" reads as follows:

"And now, lastly, will be the time to read with them those organic arts, which enable men to discourse and write perspicuously, elegantly, and according to the fittest style, of lofty, mean, or lowly. Logic, therefore, so much as is useful, is to be referred to this due place with all her well-couched heads and topics, until it be time to open her contracted palm into a graceful and ornate rhetoric, taught out of the rule of Plato, Aristotle Phalereus, Cicero, Hermogenes, Longinus. To which poetry would be made subsequent, or indeed rather precedent, as being less subtle and fine, but more simple, sensuous, and passionate. I mean not here the prosody of a verse, which they could not but have hit on before among the rudiments of Grammar; but that sublime art which in Aristotle's Poetics, in Horace, and the Italian commentaries of Castelvetro, Tasso, Mazzoni, and others,

teaches what the laws are of a true epic poem, what of a dramatic, what of a lyric, what decorum is, which is the grand masterpiece to observe."

It will be noted (1) that MILTON says "passionate" not "impassioned"; (2) that the three qualities named are used to characterize poetry not absolutely but in comparison with logic and rhetoric.

A few words may be added on the meaning and value of the so-called 'Miltonic canon.'

The line of thought followed in the "Tractate" is, briefly, as follows: The young men are first to acquire knowledge, secondly to learn to express themselves. First, therefore, MILTON would have them instructed in the useful arts, sciences, languages, etc., and secondly he would have them study what he terms "the organic arts," that is, logic, rhetoric and poetry. In arranging the order of studies he begins by making poetry follow logic and rhetoric, but upon second thought gives poetry the precedence of rhetoric (and perhaps of logic). Of logic only so much is to be studied "as is useful," that is, of practical value in disputation and the arrangement of discourse. As for the rhetoric, since that is treated as though it were a species of logic, we may assume that MILTON had in mind the rhetoric of prose, mainly or entirely. This being the case, he would naturally turn to poetry as a distinct branch of study. As appears from the last sentence of the passage, the features of poetry to which MILTON desires especial attention to be paid are: (1) The laws of the different poetic organisms: (2) Decorum, perhaps equivalent to style. That is, he would have the study of what may be called the higher rhetoric—the æsthetics of poetry, or the study of poetry as a fine art—precede the rhetoric of prose (and logic?).

As my parenthesis suggests, we are left in doubt whether MILTON intended to place the study of poetry before the study of logic or after it. On the first supposition we get a hint of the antithesis of poetry and science that COLERIDGE proposed; on the second, a hint of the antithesis of poetry and prose that COLERIDGE denied. Whichever be the correct interpretation of the passage, the precedence is given to poetry on the ground that

when set over against the other term or terms of the comparison, poetry is found to be less subtle and fine—that is, not to demand so intense application of the reasoning faculties; and more simple, sensuous and passionate—that is, to appeal more directly to imagination and feeling.

What MILTON offers us in this passage is then, precisely, an enumeration of those qualities of poetry by virtue of which the study of the latter as a fine art is entitled to precede the study of the rhetoric of prose (and perhaps the study of logic) in the education of youth.

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PRACTICAL PHONETICS

The Secretary of the Phonetic Section of the Modern Language Association has addressed the following circular to the members of the Section, and would further be especially glad to receive answers to his questions from all others who are interested in the subject. Blanks will be furnished on application. Those who have already received the circular but have not yet returned it with answers, are requested to consider this notice as a friendly reminder.

DEAR SIR:—You will confer a great favor by answering, on this paper, the following questions, and returning the sheet, as soon as possible, to C. H. GRANDGENT, 19 Wendell St., Cambridge, Mass. In making your answers, please bear in mind that it is your own unstudied speech, and not a dictionary pronunciation, that is of scientific interest.

1. In your natural pronunciation of the word 'here' does the *e* sound nearly like *ē* in 'heat'? nearly like *ɪ* in 'hit'? half-way between *ē* and *ɪ*? To get a correct idea of the sound, stop short in the middle of your pronunciation of the word.
2. In your natural pronunciation of the word 'there' does the *e* sound nearly like *ē* in 'then'? nearly like *ɪ* in 'than'? half-way between *ē* and *ɪ*? Do you make a great distinction between 'then' and 'than'?
3. In the words 'borough,' 'Burrage,' 'burrow,' 'courage,' 'current,' 'curry,' 'flurry,' 'furrow,' 'hurry,' 'Murray,' 'squirrel,' 'thorough,' 'worry' do you pronounce the accented vowel *ē* (as in 'hurt')? or *ɪ* (as in 'hut')? Mark with a cross the words in which you pronounce *ē*.
4. When you pronounce 'bard' and 'bird' very quickly, which of the two vowels sounds more like that of 'bud'?
5. When you pronounce 'hot' and 'hurt' before a mirror, does the opening of the mouth appear to be the same as for 'heart,' or does it seem to be narrower from side to side? 'Hot': same? narrower? 'Hurt': same? narrower?
6. Which of the two vowels, that of 'caught' and that of 'cart,' sounds, in your pronunciation, more like the vowel of 'cot'?
7. Is *o* (as in 'whole') or *ā* (as in 'all') your pronunciation of the accented vowel in 'bore,' 'core,' 'door,' 'oar'? in 'chorus,' 'flora,' 'Nora,' 'story,' 'tory'? in 'blower,' 'lower'? in 'flooring,' 'gory,' 'roarer,' 'storage'?
8. In your natural pronunciation do you make any distinction between 'born' and 'borne'? 'coarse' and 'corse'? 'coarse' and 'course'? 'court' and 'caught'? 'ford' and 'afford'? 'fort' and 'fought'? 'forth' and 'fourth'? 'hoard' and 'horde'? 'hoarse' and 'horse'? 'morn' and 'mourn'? 'Morse' and 'moss'? 'sort' and 'sought'? 'source' and 'sauce'? If so, write over each word the distinguishing sound or sounds, using *o* for the vowel of 'whole,' *ā* for that of 'all,' *rr* for the consonant *r*, and *r* for *r* pronounced as a vowel.
9. When you say 'bowie' quickly, does it sound nearly like 'boy'? or is the *o* in 'boy' like *ā* in 'ball'? or like *ɔ* in 'bob'?
10. Write each of the words 'poor,' 'sure,' and 'your' opposite the vowel that most resembles its *oo*, *u*, or *ou*:—
 *oo* in 'pool.'
 *ā* in 'pull.'
 *o* in 'whole.'
 *ā* in 'all.'

Your name

Place where pronunciation was formed.
Local or other influences that have altered
pronunciation since childhood

C. H. GRANDGENT, *Secretary*.

CAMBRIDGE, Oct. 20, 1890.

NOTES TO MEYER-LÜBKE'S TREAT-
MENT OF VOWELS IN PICARD.

In his 'Grammaire des langues romanes,' vol. i, §55, MEYER-LÜBKE makes the following observation:

"Le passage spontané de *ü* à *æ* est plus restreint [than the passage of *ü* to *i*] et n'a été constaté jusqu'à présent qu'en France. Il paraît se rencontrer principalement en Picardie et en Bourgogne. Il m'est impossible de dire quelle est actuellement l'extension de ce phénomène en Picardie."

The extension of the phenomenon over what is known as Picard territory is difficult to ascertain, because in a part, at least, of this territory the two forms (*ü* and *æ*) exist side by side. *Fæm* (FUMO), *kültter*, *læn* (LUNAM), *plæm*, etc., are heard in the cantons of Villers-Bocage, Acheux, and the northern parts of the cantons of Corbie and Boves in the Department of the Somme; and the western boundary of *æ* is the railway line between Doullens and Amiens. But even in these cantons *ü* is heard more frequently than *æ*. The latter sound is not heard in any part of the Santerre, that is, the high plateau between the river Somme on the north and the river Aure on the west.

The forms *plèmes*¹ (i, 24) and *fémier* (I, ii, 35) are found in CRINON'S 'Satires,'² but these are probably inaccurate transcriptions, as they are not justified by the patois in the neighborhood of Péronne. The southern limit of *æ* is a line drawn between Boves and Cambrai. Also at Arras, as MEYER-LÜBKE states, *ü* predominates, although *æ* is heard. But in the Wallonian, FORIR, VERMESSE and SIGART give only the forms with *eu* (pron. *æ*) for the following words: *leunn* (FORIR, 'Dict. Lièg.-fran.' s. v.); *leumer* (VERMESSE, 'Dict. du Wall.' s. v.), *leumièrre* (*ibid.*), *leumerotte* (*ibid.*), *leunette* (*ibid.*), *pleume* (*ibid.*), *pleu-*

mache (*ibid.*), *pleumer* (*ibid.*), *pleumette* (*ibid.*), *pleumer* (SIGART, 'Dict. du Wall. de Mons,' s. v.).

This *æ* is thus found in only a small part of the Department of the Somme, and in that part of it which stretches toward the Wallonian; and even in this part where it is found it is not at all common. It is natural to suppose, therefore, that it, too, came into the cantons mentioned above through the Wallonian or some of the other eastern dialects. As the literary documents of this part of the Somme end with the time when the drama ceased to flourish there, it is impossible to tell how long the *æ* has existed in this region.

MEYER-LÜBKE states (i, 80) that the condition necessary for this passage of *ü* to *æ* in the central dialects is that it should come before a final nasal. The same is true of the valley of the Gadera. But in Wallonian *u* passes to *æ* before *r*. This passage of *ü* to *æ* is a change from a closed vowel to a half-open one, and such a change could most readily take place before an open consonant, and hence, in any dialect, more readily before *r* than before *m* or *n*. There is also the authority of JEAN LEFEVRE³ for stating that *ü* before *r* in his time rhymed with *æ*. Such words as *meur*, *seur*, *heur*, common to the French dialects of the sixteenth century, and the whole series of words ending in *-eur* from Latin *-ōrem*, would also give an impulse, through the workings of the process of analogy, to a change from *ür* to *ær*.

From this it may be inferred that the dialects such as those of the centre have borrowed those words in which the change takes place before *m* or *n* from dialects in which the change occurs before *r* and in which it afterward extended to *ü* before *m* or *n*; as in the Wallonian and other dialects of the East.

With regard to another dialect peculiarity MEYER-LÜBKE⁴ remarks:

"De même que *ni* passe à *nü*, de même *nü* passe à *nü* à la Hague: *nü* (*nullus*), *mü* (*murus*), partic. *venü*, *venüe*. Dans l'Est où

¹ 'Satires Picardes' par HECTOR CRINON. First ed., Péronne, 1863.

² Roman figures refer to the number of the satires.

³ 'Dictionnaire,' Dijon 1572, cited by MEYER-LÜBKE i, 81.

⁴ 'Grammaire des langues romanes,' i, 83.

apparaît toujours *i*, *ü* n'a pas été constaté jusqu'à présent."

In a part of the Department of the Somme final *i* and *ü*, from Latin *i* and *u*, have both the same half-nasal sound *ẽ*, which is produced by only partially closing the nasal passage in the pronunciation of French nasal *ẽ*. This sound is heard in the pronunciation of all past participles from Latin past participles ending in -ITUM and -UTUM, and also in certain other words, such as *loẽ* (L. LECTUM), *prẽ* (PRETIUM), *pẽ* (PECTUS) *dẽpẽ* (DISPECHUM), *ẽkrẽ* (SCRIPTUM) *nũẽ* (NOCTEM), *nũẽ* (NOCET), *ẽvẽ* (COCTUM), *fẽ* (FOCUM), *zẽ* (JOCUM), *ljẽ* (LOCUM), and many others in which the *ẽ* is not derived from an original final *i* or *u*. The half-nasal sound is heard in the cases mentioned, in the following parts of the Somme:—On the south of Amiens beginning with Sains, and on the south-east in the Canton of Boves and Moreuil, and the Canton of Corbie as far south as Rosières. In the Cantons of Villers-Bocage and Acheux there is a slight nasal sound in these cases, but not nearly so strong as in the district south of Amiens.

This change from the pure vowels *i* and *ü* to the semi-nasal sound *ẽ* has been brought about by a careless articulation of the final element. In the production of the pure vowels *i* and *ü* the muscles in the front of the mouth are brought into special action; whereas, in the production of this semi-nasal sound, there is only a slight tension of the muscles between the mouth and the nasal cavity: the origin of this sound is due, therefore, to the law of least action.—If the sound existed in the Old Picard, it does not seem to have been indicated in the texts preserved.

There appears to be a corresponding nasal sound in similar cases, but of comparatively rare occurrence, in the Burgundian dialect, which is found denoted by the addition of a final inorganic *n* in the 'Noëls bourguignons' of BERNARD DE LA MONNOYE: *venum* (p. 4), *nainin* (p. 6), *venun* riming with *comun* (p. 16)—examples which here may be due to the preceding nasal element.

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CHAUCER.

Chaucer: The Prologue, The Knightes Tale, The Nonne Preestes Tale. Edited by Rev. RICHARD MORRIS, LL. D. A new edition with collations and additional notes by the Rev. WALTER W. SKEAT, Litt. D. Oxford: 1889. 8vo, pp. lxii, 262.

The use of this admirable little book in the class-room has constantly revealed to the reviewer commendable improvements upon the much-used edition of Dr. MORRIS. It is a pleasure to praise the little volume. We have here Prof. SKEAT's mature opinion upon many interesting questions of text and interpretation. Of course, it will be easy to accuse him at different points of saying too much or too little, and occasionally to disagree with him; but the burden of proof must rest upon the critic, both as to the correctness and as to the need of any changes suggested.

The writer has not access to sufficient library apparatus to criticize the book at all points, nor is he personally qualified for that task. For these reasons, some topics will be touched lightly, or not at all.

The choice of the Ellesmere MS. as the basis of text is abundantly justified by Prof. SKEAT. The plan of giving in foot-notes "all the variations from the Ellesmere MS. that are of any importance," is a very great improvement in this edition. Prof. SKEAT's citations of the Harleian MS. cannot be trusted, however, as he himself tells us in the *Academy* of April 19. His book gives l. 798 in the "Knightes Tale" in the form,

"In his fighting were as a wood leoun,"

because the Hl. has *as*, though the other six MSS. omit it. But the Hl. *hasn't* any *as*; Prof. SKEAT has trusted to Dr. MORRIS's text for his information. The line seems to be, so far as MS. authority goes, a nine-syllable line beginning with an accent. Lines of this sort are accepted by Prof. SKEAT, but are pronounced "impossible" by Prof. LOWELL ("My Study Windows").

The printing of the notes in plainer type, the supplying of the line-numberings and captions of the Six-Text edition in addition to the consecutive numbering of the lines of each

piece, and the Index of Proper Names, are all important improvements in this new edition. For them the reviser deserves hearty praise.

I shall confine myself, for the most part, in the treatment of details, to the first 300 lines of the Prologue. I shall also offer a few suggestions as to questions of interpretation. I have before me, besides the edition of the "Prologue" under review, CARPENTER'S ('English of the Fourteenth Century'), WILLOUGHBY'S (Blackie & Son, London), and a condensed TYRWHITT (Appleton & Co., 1856).

Ll. 4-6. The note is undesirable in a textbook. The parallels are neither close nor important. Such citations teach pupils to disregard the notes.

L. 8. The figure of a portion of the zodiac is a great help.

L. 14. Dr. MORRIS'S unsatisfactory interpretation of *ferne* as "ancient" is given up.

Ll. 17, 18. Prof. SKEAT adds a condensed statement concerning CHAUCER'S use of rimes of this kind (*seke : seke*). Shall we call this usage Grammatical Rime, Identical Rime, Perfect Rime (GUMMERE), or what? *Rührender Reim* seems unfitting, and is hardly translatable. Prof. TEN BRINK speaks simply of rimes "mit gleichem consonantischen Anlaut."

L. 48, *therto*. The first citation of this word in the meaning *besides, also*, both in SKEAT and CARPENTER, is l. 153. I take it to have that meaning here, and *hadde riden* to mean *had ridden abroad*.

Ll. 51-65. The geographical notes are much improved, and seem to be entirely clear and sufficient.

L. 76. *habergeoun* is called "etymologically an augmentative" but "practically a diminutive" of *hauberk*. SKEAT'S Dictionary says nothing of this. The suffix usually has no force either way, I think. If *saloon* and *musketoon* are augmentatives, *minion* and *habergeon* are diminutives (MÄTZNER, 'Gram.' i, p. 509).

L. 83. An explanation seems to be called for of the adjective in "*of evene lengthe*" = of proper height.

Ll. 101-117. Robin Hood, too, was a *yeoman*, was clad in green, and was wonderfully ex-

pert with the bow. In him, however, the yeoman was sometimes lost in the outlaw. Here, of course, he is unlike CHAUCER'S law-abiding "forester."

"I shall you tell of a good yem'an,
His name was Robyn Hode."

"A Lytell Geste of Robyn Hode."

"There's some will talk of lords an knights,
And some of yeomen good,
But I will tell you of Will Scarlock,
Little John, and Robin Hood."

"Robin Hood's Delight."

L. 107. I can think of three possible meanings for this line:—

1. His arrows did not fall short of the mark (drouped noght . . . lowe) because they were badly feathered (with fetheres). (CARPENTER.)

2. His arrows did not droop in their flight because of inferior feathers (lowe=inferior).

3. His arrows did not fall (drouped noght) with the feather-end down (with fetheres lowe).

The last of these interpretations (first suggested to me by a pupil) is the one that I prefer. It makes the statement specific and technical.

Ll. 124-6. Prof. SKEAT corrects the misleading comments of WRIGHT and TYRWHITT, retained from the old edition, in a new paragraph which is perfectly clear and adequate. I wish, however, that these citations had either been dropped entirely or put at the end of the note. Pupils do not always read the whole of a long note, and even when they do, it is often the first idea given them that they remember.

L. 134, *sene*. MORRIS'S Introd. called this a "*gerundial infinitive*." Prof. SKEAT corrects this, citing instead *to sene* of "Kn. Tale," l. 177.

L. 141, *digne*. The pronunciation of *gn* is not explained in Mr. ELLIS'S account of CHAUCER'S Pronunciation in the Introd. to the "Man of Lawes Tale" (Clarendon Press). HORNING says of such words (BARTSCH and H., 'La Langue et la Litt. Franç.'), "Y issu de *g* a mouillé l'*n*." I suppose this to be CHAUCER'S pronunciation.

L. 151, *pinched* appears in the Glossary as *y-pinched*.

L. 152. Is it not possible that CHAUCER and other Middle English and Elizabethan writers mean by *grey* eyes what we would rather call *blue* eyes?

"Her hair is auburn, mine is perfect yellow :

Her eyes are grey as glass, and so are mine":

"Two Gentlemen of Verona," iv, 4, 194-7.

L. 164. Prof. SKEAT's new note is just what was needed.

L. 169. "*And when he rood, men mighte
his brydel here
Ginglen in a whistling wynd . . .*"

It is especially important that all of the English modal auxiliaries should be carefully explained, either in the Notes or the Glossary. These are the slipperiest words in the entire Middle English vocabulary. Since *may*, *mighte* is not explained, pupils are sure to lose the exact force of this line, namely: "one could hear his bridle."

Rood. Prof. LOUNSBURY says that with CHAUCER "*gan* was regularly the singular of the preterite, *gunnen*, *gunne* or *gun*, the plural; and the same statement may be made as to his use of *schal*, 'shall,' and *schullen* or *schulle*." ('Hist. Eng. Lang.,' p. 273). This gives pupils a false impression. In the "Prologue" alone, *ryden* shows the entire Old English ablaut completely preserved. (l.l. 27, 45, 48, 57, 102, 169, 328, 390, 541, 622, 669, 774, 780, 803, 825 pret. pl., 855, 856 pret. pl.).

L. 179, *cloisterlees*. This unsatisfactory change from the accepted text is against the consenting testimony of six MSS. *Cloisterlees* is too regular in its formation and too transparent in its meaning to call for the explanation given in l. 181.—The note begins with *reccheles*, a word not in the text.—Why is the well-attested *reccheles* especially unsatisfactory? If the word be taken to mean "regardless of the laws of his order" (CARPENTER), then "out of his cloistre" would naturally mean "habitually, or improperly out of his cloister." Surely a monk's recklessness would be very apt to show itself in this way.

L. 187. *As Austin bit*. MORRIS, SKEAT, and WILLOUGHBY all understand this to mean St. AUGUSTINE of Canterbury. The following citation from CHAMBERS'S Encyclopædia under "Augustines, or Augustinians" indicates some of the reasons why I think the reference must be to St. AUGUSTINE of Africa:—

"Whether St. Augustine ever framed any formal rule of monastic life, is uncertain; but

one was deduced from his writings, and was adopted by as many as 30 monastic fraternities."

L. 196. This line well exemplifies the original idiom from which, with a change of meaning, our English pluperfect tense-phrase was developed.

L. 230. He may nat wepe although him sore smerte.

Men moot yeve silver to the povre freres.

Because *may* is not explained in Glossary or Notes, no pupil is likely to get the full force of this most delicate bit of satire. "He cannot weep . . . One *may* give silver, etc."

L. 236, *rote*. The old edition explains this as "a kind of harp." Prof. SKEAT says "a kind of fiddle." His Etymological Dictionary gives authority for this view, but the origin of the word favors the old explanation. GASTON PARIS says of the Breton bards, "leur instrument ordinaire était la *rote*, sorte de petite harpe" ('La Lit. fr. au moyen âge').

L. 239. *Therto he strong was as a champion*.

"One of the most curious retainers of the Bishop [of Hereford, Richard de Swinfield], was Thomas de Bruges, his champion, who received an annual salary that he might fight in the prelate's name on occasion of any lawsuit which might be terminated by judicial duel." 'Eng. Wayfaring Life in the Middle Ages.' J. J. JUSSELAND; translated from the French by LUCY TOLMIN SMITH. N. Y. and London. G. P. Putnam's Sons. 1890.

L. 248, *sellers of vitaille*. It is most satisfactory to understand *sellers* as *givers*, with CARPENTER. Old English usage suggests this interpretation, and STRATMANN gives *sellen* as *traderc*, *vendere*.

L. 251, *vertuous means efficient in prosecuting his calling*. Cf. l. 4.

L. 262. Of double worsted was his semi-cope,
That rounded as a belle out of the presse.

1. "That kept its shape round as a bell in a press or throng" (CARPENTER).

2. That came out of the *clothes-press* as round as a bell.

3. "A bell fresh from the mould" (WILLOUGHBY). I prefer this explanation.

L. 276. Does *for any thing* mean *against any enemy* (MORRIS and SKEAT, in substance)? or *at any cost, at all hazards* (CARPENTER)?

L. 281. "So respectably did he order his

bargains . . ." (SKEAT). "So steadily did he . . ." (MORRIS and WILLOUGHBY). CARPENTER'S note seems to me better than these: "So stately was he in his demeanor in his bargains, and in making his arrangements for borrowing money."

L. 325. "Also he could make a good plea, and draw up a legal paper." CARPENTER'S explanation disregards the context. SKEAT gives none.

Ll. 396-7. "Better explained as alluding to a trick even yet in vogue, of drawing off a certain quantity from casks of wine or other spirits while in transit, and refilling them with water" (CARPENTER). CHAUCER'S humor is so *sly* here that it is hard to feel sure that we understand him exactly.

L. 400. The new note on this line is a desirable addition. I once heard two able CHAUCER scholars compare notes on the line. They were afraid that the poet's slyness covered some meaning which they did not see.

L. 402, *him bisydes* I take to mean 'in comparison with him.'

Ll. 419-421. The note says, "These are the *four* humours, hot, cold, dry, moist. MILTON 'Par. Lost' ii, 898." In his Dictionary, Prof. SKEAT knows nothing of this meaning of *humour*. There he follows TRENCH. That author ('Select Glossary,' and 'Study of Words') explains "the four 'humours' in a man" as "blood, cholar, phlegm, and melancholy," but knows nothing of the meaning given here, although he speaks of that "strangest contradiction of all, 'dry humour.'" In the passage from MILTON, "Hot, Cold, Moist, and Dry" are the four elementary substances (so to speak), the complete confusion of which makes chaos. In the language of the poem, they are "four champions fierce," who "strive for mastery, and to battle bring their embryon atoms," while "Chaos" sits as "umpire."—The first stanza of DRYDEN'S "A Song for St. Cecilia's Day" represents the creation of the universe as consisting in the harmonious combination of "cold and hot and moist and dry" in obedience to the power of music.—CHAUCER'S form of expression, also, "and of what humour," makes it probable that the word *hu-*

mour does *not* refer back to the "hoot, or cold, or moiste, or drye" of the preceding line.

L. 719. *highte*. This word, the only relic in Middle English of the old medio-passive voice, should be fully explained. The Glossary is entirely inadequate.

It would be well to call attention to any words or meanings which survive as provincialisms, colloquialisms, or vulgarisms. Specimens of these are, *seke* (=ill, 17) *to reste* (30), *right* (as in *right fat*, 288), *I gesse* (82, 117, etc.).

There are many puzzling words and phrases in the "Prologue" which I cannot interpret. For example, I am in the dark as to the exact force of many words in ll. 309-330. Will not some reader of the NOTES give help to me and others?

The essay of Mr. ELLIS on CHAUCER'S Pronunciation which is in Prof. SKEAT'S edition of the "Man of Lawes Tale," should, it seems to me, be printed in this volume. The Professor himself may state the reason, namely: "that the beauty of his [CHAUCER'S] rhythm may not be marred by the application to it of that system of English pronunciation which is in use at the present day; a system which might be applied to the reading of Dante or Boccaccio with the same fitness as to Chaucer, and with a very similar result as regards an approximation to the sounds with which the author was himself familiar."

CHAUCER'S use of rime is nowhere treated. Attention should be called to the fact that the end of the couplet often does not correspond to any division in the sense, and that a poetical paragraph often ends in the middle of a couplet. Hence CHAUCER'S use of rime is *decorative* rather than *structural*. Yet we prefer his method to that of POPE. Prof. SKEAT probably intends to leave such topics entirely to the instructor.

The writer has had occasion to take up the "Prologue" with several classes very soon after he had considered with them in Rhetoric the argument of LESSING'S 'Laocoon.' How to reconcile CHAUCER'S success in the "Prologue" with LESSING'S doctrine concerning the laws of poetic description, is an interesting study. Such study helps one to see how near to failure CHAUCER'S path ran, and better

to appreciate his skill in the construction of the poem. I would suggest that Professor SKEAT take a few words upon this topic, in some future edition, from a recent volume of Professor TEN BRINK ('Geschichte der Eng. Lit.,' Band ii, Erste Hälfte). The whole book shows us the rare powers of the author at their finest. I cite a few sentences from the passage in question:—"Oberflächlicher Betrachtung könnte sie [diese Partie des Prologs, d. h. der Haupttheil] geeignet erscheinen, die von Lessing scharf gezogene Grenzlinie zwischen Poesie und bildender Kunst als eine mehr oder minder willkürliche zu erweisen. Wer jedoch genauer zusieht, wird finden, dass ein glücklicher Instinct Chaucer beinahe immer zu den seiner Kunst gemäsesten Mitteln greifen liess. Er erzählt weit mehr, als er beschreibt, hält sich länger bei den Handlungen und dem Charakter als bei der äusseren Erscheinung seiner Helden auf, und auch da, wo er ausnahmsweise dieses Äussere in den Vordergrund stellt, haben die einzelnen Züge eine wesentliche symbolische Bedeutung, sollen uns die ganze Art und Weise des Menschen verdeutlichen."

Professor SKEAT deserves the thanks of all who teach CHAUCER for his work upon this little book, and I heartily give him mine. I have been free in finding fault, but I recognize that it is very easy to find fault, especially when one complains of omissions.

The freshness and charm of the "Prologue" are unailing. It is more than five hundred years since the Canterbury Pilgrims made their journey, and they were but "nyne and twenty in a compaignye," yet in them we study the whole world of living men.

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ENGLISH LITERATURE OF THE FOURTEENTH CENTURY.

English Writers. By HENRY MORLEY, LL.D., Vol. V. The Fourteenth Century. In Two Books:—Book II. London: Cassell and Co. 1890.

After a longer delay than usual we have volume v of Professor MORLEY's 'English Writers,' which was due eighteen months ago. Eighty of its three hundred and fifty pages are occupied with WYCLIF, and the rest with CHAUCER. Prof. MORLEY's study of WYCLIF is based chiefly on the work of LECHLER (2

vols., 1873), although he refers also to the important work of Dr. SHIRLEY in the Record Commission Series, 'Fasciculi Zizaniorum, or Bundles of Master John Wiclif's Tares with Wheat' (1858), collected by THOMAS NETTER, WYCLIF's opponent, and Inquisitor-General of England (1380-1430); to Mr. THOS. ARNOLD's edition, for the Clarendon Press, of 'Wyclif's Select English Works' (1871); and to Mr. F. D. MATHEW's edition, for the Early English Text Society, of the 'English Works of Wyclif hitherto unprinted' (1880). To these may be added for the student of Wyclif a little work, but a very useful one, that is omitted from Prof. MORLEY's list, 'Wyclif's Place in History' (1882), three lectures delivered before the University of Oxford by Prof. MONTAGU BURROWS in 1881. Prof. MORLEY has distinguished from the great reformer another JOHN WYCLIF who is sometimes confounded with him, who was most probably the Fellow of Merton College, Oxford, was vicar of Mayfield in Sussex, and died in 1383, a year before JOHN WYCLIF the reformer.

Prof. MORLEY treats WYCLIF's earlier years, his work as a reformer, discussing particularly his Latin works (from which his opinions are derived), his work as a teacher, and his later years. The student of literature is more interested in WYCLIF's English than in his Latin works, and especially in his translation of the Bible, made from the Vulgate and not from the original Hebrew and Greek, of which the great edition is that by FORSHALL and MADDEN (4 vols. 4to, 1850). "Except translations of the Gospels and of other parts of Scripture, made before the Conquest, and the versions of the Psalter, there were," says Prof. MORLEY (p. 61), "no translations of the Bible into English earlier than those known as JOHN WYCLIF'S." Prof. MORLEY overlooks ORM's paraphrases of the Gospels (*circa* 1200), but these were doubtless unread and even unknown in the time of WYCLIF, so that the statement is virtually true. WYCLIF himself translated the New Testament, and NICHOLAS OF HEREFORD the Old Testament, even including the Apocrypha as far as Baruch iii, 20, from which point WYCLIF is thought to have completed it. But NICHOLAS OF HEREFORD adhered so closely to the Latin

idiom that JOHN PURVEY in 1388-89 revised the whole, giving a more English turn to the expression. Many copies of these translations were made, and thus a knowledge of Scripture was spread abroad, chiefly through the instrumentality of WYCLIF's "Poor Priests," "who went through towns and villages to spread the knowledge of the Gospel." WYCLIF has left us many English sermons and tracts, which were first made accessible by the works of Mr. ARNOLD and Mr. MATHEW. These constitute WYCLIF's contribution to the history of English prose, which may be said to begin with WYCLIF. Dr. SHIRLEY (*Fasciculi Zizaniorum*, p. xlvii) calls him "the father of English prose," and says: "It is not by his translation of the Bible, remarkable as that work is, that Wyclif can be judged as a writer. It is in his *original tracts* that the exquisite pathos, the keen delicate irony, the manly passion of his short nervous sentences, fairly overmasters the weakness of the unformed language, and gives us English which cannot be read without a feeling of its beauty to this hour." Prof. BURROWS, too (*op. cit.*, p. 41), places WYCLIF "not only as the greatest figure in Oxford history, but, along with Chaucer, Shakespeare, and Milton, as one of the four men who have produced the greatest effect on the English language and literature." This being so, we are grateful to Prof. MORLEY for having popularized a knowledge of WYCLIF and his writings, but could wish that he had added to his chapter on "Wyclif as a Teacher" a discussion of his influence on the formation of an English prose style in this formative period of the language.

More than three-fourths of this volume is devoted to the study of CHAUCER and his works. Prof. MORLEY shows a loving appreciation of "the father of English poetry." In his view, "Only one writer since his time has arisen to his level, and he ran yet higher." Thus CHAUCER is ranked next to Shakespeare, and the whole tone of Prof. MORLEY's discussion is that of sincere admiration. Separate chapters are devoted to CHAUCER's earlier years, his earlier poems, "Troilus and Cressida," the "House of Fame," the "Legend of Good Women," his later years, minor works ascribed to CHAUCER, and the "Canterbury

Tales." Prof. MORLEY does not give his adherence to the later date usually assigned to CHAUCER's birth (1340), nor does he hold to the old one (1328), but adopts "as a conjectural birth-date 1332." This assumption colors Prof. MORLEY's view as to the date of some of CHAUCER's works, and in general we may say that he clings to the older views as to the date and genuineness of works once attributed to CHAUCER, but now denied to him by most Chaucerian scholars. The more recent discoveries of particulars relating to CHAUCER's life are duly recorded, and the Chaucer Society publications have been utilized in the revision of the older edition of 'English Writers.'

Among the earlier poems the "Romaunt of the Rose" is discussed, and the existing translation is denied to CHAUCER on the grounds stated by Prof. SKEAT in "his third edition of the 'Prioresses Tale, etc.," reprinted as No. xiv of the 'Essays on Chaucer' published by the Chaucer Society." While Prof. SKEAT has convinced Prof. MORLEY that CHAUCER did not write the existing translation of the "Romaunt of the Rose," formerly printed among CHAUCER's works, he has not been equally successful in respect to the "Court of Love." Prof. SKEAT says ('Chaucer's Minor Poems,' p. xxxi): "Of all poems that have been falsely ascribed to Chaucer, I know of none more amazing than *The Court of Love*. The language is palpably that of the sixteenth century, and there are absolutely *no* examples of the occurrence in it of a final *-e* that is fully pronounced, and forms a syllable! Yet there are critics who lose their heads over it, and will not give it up." Prof. MORLEY assumes that the only existing MS. is a late transcript of CHAUCER's original poem, and says (p. 125): "Argument against Chaucer's authorship of 'The Court of Love' from the fact that it could not have come, just as we have it, fresh from Chaucer's hand, has, I think, no great force against the strong reasons for assuming Chaucer's authorship on evidence of its contents," thus following TYRWHITT; and he follows Mr. JEPHSON, in BELL's 'Chaucer,' in identifying "Galfride" with GEOFFREY OF VINSANF (p. 127, note), whereas Prof. SKEAT thinks "Galfride" is CHAUCER himself; but Prof. MORLEY

denies that a later poet would thus have referred to CHAUCER. A prose synopsis of the "Court of Love" is given, and the mention of Alceste and the Daisy is regarded as subsidiary evidence of Chaucerian authorship; but this imitation of the "Legend of Good Women" is just what a later poet would have been likely to make, and the argument may be reversed. Moreover, the argument from alteration of language in a late copy is a dangerous one. It is too broad and is incapable of limitation. One might reasonably ask, Why have we not the same alterations in the copies of the "Legend of Good Women" and the "Parliament of Fowles" contained in the same MS. (Trinity College, Cambridge, R. 3. 19.)? (Cf. SKEAT's 'Chaucer's Minor Poems,' p. xlv, *ad fin.*). Prof. MORLEY abandons the "Craft of Lovers" and the "Remedy of Love," but leaves in question the authenticity of "Chaucer's Dream," of which he gives a full prose synopsis, but argues against its reference to the marriage of JOHN OF GAUNT and BLANCHE OF LANCASTER, as both SPEGHT and GODWIN assumed.

In this chapter is discussed also the "Parliament of Fowles," that most beautiful of CHAUCER's minor poems. Prof. MORLEY adheres to the old view that it refers to the marriage of JOHN OF GAUNT and BLANCHE OF LANCASTER, and must therefore be dated in 1358. He attempts to controvert TEN BRINK's views as given in his 'Chaucer Studien' (1870), and here especially his view as to CHAUCER's birth colors his opinion as to the date and reference of this poem. While Prof. TEN BRINK gave good reasons for denying the reference of this poem to the above-mentioned marriage and for placing it at a later date, it remained for Dr. JOHN KOCH of Berlin to suggest the true reference, which was done in KÖLBING's *Englische Studien* and in the Chaucer Society Publications (1878). This was to regard the poem as written to celebrate the courtship of ANNE OF BOHEMIA by Richard II, and hence as belonging to the year 1381, or 1382, if written after the marriage. This reference and the year 1382 are adopted by Prof. TEN BRINK in the second volume of his 'Geschichte der Englischen Literatur' (first half, 1889). Prof. MORLEY mentions this reference and ascribes

its suggestion to Prof. WARD, but his work was published in 1880, two years after the publication of Dr. KOCH. It may be remarked, in passing, that neither Prof. WARD, Prof. SKEAT, nor Prof. MORLEY mentions Dr. KOCH in connection with this poem, although Prof. MORLEY refers to KOCH's essays in connection with other matters. The probabilities seem to me decidedly in favor of this interpretation, and the exquisite humor and artistic finish of the poem would place it among the works of CHAUCER's mature years rather than among those of his prentice hand. Prof. MORLEY makes no reference to Prof. LOUNSBURY's excellent edition of the poem.

A brief synopsis of the "Book of the Duchess" closes this chapter. As to the date of this poem we cannot go far wrong, for the Duchess BLANCHE died in 1369, and the reference of the poem is manifest in its title. "It is faithful wedded love that 'The Book of the Duchess' honors." This is, in Prof. MORLEY's opinion, the praise of CHAUCER in contrast with the conventional poetry of the day, and hence his fondness for Queen Alceste. "Troilus and Cressida" is considered at length, with full synopsis of contents, and a comparison with BOCCACCIO's 'Filostrato.' (See 'English Writers' vol. v, pp. 207-216). Credit is given to CHAUCER for marked improvement on BOCCACCIO in his treatment of this classical story. The "House of Fame" follows, with much reference to DANTE, for "there blows an air from Dante through much of this book" (p. 226), as Prof. RAMBEAU has shown, both in KÖLBING's *Englische Studien*, and in the New York *Home Journal*, which last articles should be republished in more permanent and accessible form. This poem is placed "not very long before the year 1382," after "Troilus and Cressida" and before the "Legend of Good Women." The last-named poem is more briefly noticed than its prominence would seem to deserve, but it too is regarded as illustrating CHAUCER's "honour of wifehood," and as "written with the avowed purpose of satisfying by his writings his own sense of what is good and just. "Alceste is the true Daisy,"

"As she that is of all flour's flour."

After a notice of CHAUCER's later years, and

his pecuniary embarrassments, which were finally relieved on the accession of HENRY IV, we have a chapter on "Minor Works ascribed to Chaucer," and here we see most clearly the contrast of Prof. MORLEY's views to those of most modern Chaucerian scholars. He discusses first "The Flower and the Leaf," long excluded from the genuine works of CHAUCER; but Prof. MORLEY criticises at length the "destructive criticism," and decides that "there is no conclusive evidence for or against CHAUCER's authorship of 'The Flower and the Leaf.'" He thinks it quite possible that CHAUCER should have written the poem on the occasion of the marriage of PHILIPPA, daughter of JOHN OF GAUNT to JOHN, King of Portugal, in 1387, on which theme a similar poem was written by EUSTACHE DESCHAMPS. "The absence of MS. authority proves nothing in itself," the evidence from language is explained away as "corruption of the text under the hands of copyists," and the internal evidence of female authorship, as showing that "the author does not speak in his own person."

So also Prof. MORLEY thinks "there is no great reason for denying CHAUCER's authorship of the poem 'The Cuckoo and the Nightingale,'" while he does not affirm it in so many words. Of each of these poems a synopsis is given. He gives up the prose "Testament of Love," while describing it at greater length than either of the poems by reason of "past association" with CHAUCER's name. A brief notice of the "Conclusions of the Astrolabe" and of a few of the shorter poems closes the chapter. Prof. MORLEY has thus signified his dissent from the views of other prominent scholars, and rehabilitated opinions that were supposed to have been long since abandoned by modern students of CHAUCER. His own views are open to serious counter-criticism, and doubtless will receive it. The evidence of language is the main argument upon which scholars have relied in denying these poems to CHAUCER, and if that is to be set aside on the ground of corruption by late copyists, "ther is namore to seye." How much corruption may be permitted to a late copyist is impossible of determination, and the question is reduced to one of personal

opinion and weight of individual authority; but I do not think that Prof. MORLEY's views will find many supporters.

The last chapter of the volume is devoted to the "Canterbury Tales," and as no controversial questions are here discussed, we can heartily concur in the laudatory tone which runs through it. Some have doubted the dramatic power of CHAUCER, but Prof. MORLEY rightly says (p. 276): "Had the mind of Chaucer stirred among us in the days of Queen Elizabeth, his works would have been plays, and Shakespeare might have found his match." And again, "Chaucer alone comes near to Shakespeare in that supreme quality of the dramatist which enables him to draw the characters of men as they are betrayed by men themselves, wholly developed as if from within, not as described from without by an imperfect and prejudiced observer." In respect to a point for which CHAUCER is sometimes criticised, his depiction of women, we may agree with Prof. MORLEY: "If there were many Englishmen who read what we have of the 'Canterbury Tales' straight through, it would not be necessary to say that, even in the fragment as it stands, expression of the poet's sense of the worth and beauty of womanhood very greatly predominates over his satire on the weaknesses of women." As choice praise of woman may be culled from the pages of CHAUCER as from any poet in English literature, and while these pages are—it must be confessed—defiled with much that we could wish absent, we must remember the public for whom they were written. In our more refined modern days we do not recommend to women to "read what we have of the 'Canterbury Tales' straight through." We place before them the fairness of Emilie, the constancy of Constance, the patience of Griselda, and "many othere mo,"

"For [they] shal fynde ynowe, grete and smale,
Of storial thyng that toucheth gentillesse,
And eek moralitee and hoolynesse."

Fortunately such selections, in which there is nothing to offend the purest mind, are now readily accessible.

The appearance of Prof. MORLEY's volume so soon after that of Prof. TEN BRINK above-mentioned, naturally suggests a comparison,

and without going into detail I may say that the general impression produced after reading each is that in Prof. MORLEY's book we have a fuller account of the contents of each work, generally in a prose synopsis, and of the circumstances under which it was written; in other words the account is more historical and descriptive, but we miss the criticism which characterizes Prof. TEN BRINK's work throughout. Prof. MORLEY is sparing of æsthetic criticism, but where he does indulge in it, it is characterized by sound sense and good judgment, so that we have no fault to find with it. Moreover, Prof. MORLEY's account of CHAUCER is a connected whole, whereas Prof. TEN BRINK interrupts his treatment of CHAUCER to talk of GOWER and TREvisa, which is not to be commended. It is the fault that characterizes Prof. MORLEY's 'First Sketch of English Literature,' and is trying to the reader, who dislikes to skip about in order to gain a complete view of any one author.—It is to be hoped that, on the completion of the second half of Prof. TEN BRINK's second volume—which was promised for Easter, 1889—some one will give us as good a translation of it as that of the first volume by the late Mr. H. M. KENNEDY.

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SCHILLER's *Jungfrau von Orleans*, with an Historical and Critical Introduction, a complete Commentary, etc., by C. A. BUCHHEIM, Ph. D., F. C. P., Oxford: Clarendon Press. 1890.

The notes to the present volume are just what they should be. They explain fully all historical and other allusions that might present difficulty even to an educated person. Translations of hard passages are given with what may seem to some an unnecessary liberality; but those who have had to teach or to study critically know how the "general reader's" rapid perusal of a book for recreation differs from the accurate analysis which is required for educational purposes, and they also know how frequently mistranslations find their way into the versions even of fair German scholars. Of grammatical disquisitions and mere word-lore—a weariness to teachers and

advanced students, and a terror to the young—Dr. BUCHHEIM is sparing; and he has evidently made it his aim to give us the spirit, and not the mere letter, of his author. He has made free use of earlier commentators and authorities, and has not hesitated in several places to set them right. In every case in which he is indebted to others he frankly quotes his sources. As instances of his conscientious work, on a point of theology he has obtained an opinion from Canon WACE, the principal of King's College; and in a matter of science the interest of no less important a person than Professor HUXLEY has been enlisted in his service.

The Critical and Historical Introduction is, however, the portion of the work which gives it, in our opinion, its special value. In the latter, the famous Hundred Years' War, and the saga of Joan of Arc, both historic and legendary, are amply discussed. In the Critical Introduction, which is still more valuable, the characters are analysed, the stage-history of the play and the general appreciation of it are recounted, and an interesting chapter is devoted to the metres and the diction, in the last of which SCHILLER shows so plainly the influences of the Bible and of HOMER. Most of all we are pleased with the section which, by extracts from SCHILLER's correspondence with his friends, traces for us the current of the poet's thought during the composition of this his own favorite play; and with a page which enumerates the authorities, as far as they are known, of which SCHILLER made use. Lastly, an ample index adds greatly to the utility of the book.

In the works which he has selected for treatment Professor BUCHHEIM seems always to have borne in mind that he has duties as a guide and director of public taste; and in no instance has he shown better judgment than in choosing the 'Jungfrau von Orleans,' simple yet grand in story, lofty in sentiment and language, and full of an enthusiastic, though down-cast, patriotism. No German felt more keenly than SCHILLER the misery of the times in which he lived. He began this play immediately after the disaster of Marengo had laid the Holy Roman Empire at Napoleon's feet; and he was at work on it during the

negotiations which led to cession to France of the left bank of the Rhine by the treaty of Lunéville. This is the reason why he chose a subject which teaches the conquered to sacrifice all in order to throw off the yoke of the foreign invader, and why he wrote of his play: "Schon der Stoff hält mich warm; ich bin mit dem ganzen Herzen dabei, und es fließt auch mehr aus dem Herzen als die vorigen Stücke"; and why he put into the mouth of his hero the nobly patriotic words which gave a most certain, though not a measurable, strength to the Germans in the great and victorious War of Liberation a dozen years later:

Nichtswürdig ist die Nation, die nicht
Ihr alles freudig setzt an ihre Ehre!

Who shall say how many right hands these verses strengthened, how many bright swords they sharpened, for the death struggle of Leipzig?

We commend this edition warmly alike to teachers, students, and readers.

FRANK T. LAWRENCE.

London, England.

AN ELIZABETHAN CLASSIC.

Sidney's Defense of Poesy. Edited with Introduction and Notes by ALBERT S. COOK, Professor of the English Language and Literature in Yale University. Boston: Ginn & Co., 1890. 8vo, pp. xlv, 143.

To those of us who have labored in odor of the lamp, and sought the interpretation of the inspired German prophets or the intervention of those English tutelary saints that print only on hand-made paper and in limited editions, the work before us comes like a draught of fresh air. To be learned and not pedantic, to have developed what may be termed the uncommon senses of the scholar and yet to have retained the common sense of the man—such happy conjunctions we have sometimes almost feared an envious deity had denied to students as a race, whilst graciously permitting some laborious Casaubon to grow great on the accumulated rubbish of trifles.

Professor Cook's must have been a pleasant task. To live so intimately with a mind like SIDNEY'S in the very best of his work, is no common privilege; and one that can come only to him that labors with love and rever-

ence. Professor Cook has not attempted a reprint for scholars, a work perhaps already sufficiently performed by ARBER and FLÜGEL; but, looking to a more practical end, has placed our author before us in a nineteenth-century garb. We shall not deny the difficulty of the question, but admit, with the gentleman from a certain far point of the compass, that "as to CHAUCER and them old fellers, they dont know the fust thing about spellin." And yet we must confess that our affections are here enlisted on the conservative side, and we have it in our hearts to regret the loss of flavor and bouquet in thus putting old wine into new bottles.

With much reason, our editor has punctuated the 'Defense' anew. It is probable that nothing short of a considerable increase in the number of signs at present in use in punctuation can meet the complex requirements of many writers of modern prose. And yet when we consider that it is in the power of anyone to write clearly irrespective of all such signs, even Mr. HERBERT SPENCER'S excellent system of spacing seems supererogatory. The question before us, however, is a different one, for the sense of many an old author has been obscured, if not entirely lost, by a vicious system, or rather by the lack of any reasonable or uniform system, of punctuation among Elizabethan printers. The re-punctuation of such old authors as may require it should therefore be regarded simply in the light of a clarification of the text, analogous to the transliteration of Sanskrit or other such language; and the success of the experiment must depend on the judgment and the scholarship of each editor. Indeed, we esteem it highly probable that a like clarification of the bulk of Elizabethan prose might go far to restore to us the real beauty and meaning of many an ancient passage; and forever overthrow the absurd notion that DRYDEN, or some other subject of Charles II, was the first to write literary English prose. A comparison of several pages of Prof. Cook's edition with Mr. ARBER'S reprint satisfies us of the substantial success of the experiment in the case before us.

Among the many excellent features of Prof. Cook's introduction and notes, several call

for special attention. We can pardon another appearance of the ubiquitous GIORDANO BRUNO, when we remember that the Neoplatonist was actually for a time an intimate of that charmed literary circle which directly inspired the 'Arcadia' and the 'Faerie Queene.' Prof. COOK's hypothesis that the "intimacy with Bruno" marked "a distinct stage in SIDNEY's spiritual development," is interesting and in a high degree probable. Prof. COOK agrees with COLLIER in assigning 1583 rather than 1581 as the date of SIDNEY's composition of the 'Defense of Poesie,' offering several excellent reasons for his preference. The whole subject is of course matter for pure conjecture, although it can not be doubted that GOSSON's pamphlet 'The School of Abuse,' with its pointed dedication to SIDNEY, was the direct provocative of the latter's work. Could we ascertain the precise date of LODGE's partly suppressed 'Defense,' it is barely possible that clearer light might be thrown on the subject, as there are several points in which SIDNEY appears to have simply amplified the arguments of LODGE.

Prof. COOK's account of SIDNEY's learning is extremely interesting, and novel in several particulars. If we are to accept the broad doctrine that "the literature, songs, æsthetics, etc., of a country are of importance principally because they furnish the materials and suggestions of personality for the women and men of that country," the literary environment of such a mind as SIDNEY's can not but become equally important with the material vesture of contemporary events. We can entirely agree with the following estimate: "All things considered, the accuracy of his [SIDNEY's] learning could probably be impeached, and has perhaps often been surpassed, by the best of our contemporary writers, yet it is none the less true that the extent of his reading, and the degree to which he rendered the substance of books tributary to the expression of his own convictions and essential manhood, might well put to shame many who are rightly esteemed his superiors in technical and minute scholarship."

In the discussion of his author's style, Prof. COOK takes occasion to dilate somewhat on Dr. LANDMANN's distinction between Euphuism

and Arcadianism, and to assure us that "substantial unanimity has been reached by the competent investigators of the subject" in Dr. LANDMANN's restriction of the term Euphuism to "transverse alliteration in parisonic antithetical or parallel clauses." A statement like this offers a dreadful temptation to some of us to dart from the ranks of "competent investigators" in which, we trust, we have been marching decorously enough, and set up a standard of revolt. The matter is foreign to our immediate purpose, and perhaps it is of little consequence that we apply separate formulæ to LILY, GREENE, SIDNEY, FULLER, or SIR THOMAS BROWNE, if only we recognize in all a single historic impulse reduceable to the more general formula "*estilo culto*," or whatsoever term our Teutonic mentors may vouchsafe to us the use of. We wholly agree with Prof. COOK's remark that "at times" the "vainly repetitious form of Arcadianism is nothing but Ciceronianism of a rather indefensible sort"; whilst his estimate of SIDNEY's as an "emotional prose" "of light and heat combined," seems to us peculiarly happy. Unquestionably a wide gap exists between the style of the 'Arcadia' and that of the 'Defense of Poesie,' and the parallel which our editor draws between the era of the English Renaissance and the intellectual awakening of Greece after the Persian war, although not new, sheds much light, from his forcible manner of putting it, on the conditions under which Elizabethan prose style was developed. But the most interesting part of Prof. COOK's Introduction is that in which he vindicates the Sidneian theory of poetry as the oldest [and the truest] of which we have any knowledge. "SIDNEY's fundamental doctrine," he tells us, "is true of the highest creative poetry, and in general of the noblest literature produced by the creative imagination, whether executed in verse or prose." PLATO, DANTE, SHELLEY—what more august trio could be summoned from the blessed abode of the purest poetry to testify to the divine nature of true art? After all this bickering about "the pestilent heresy of prose-poetry," realism, "the criticism of life," poetical Arianism and Sabellianism, great is the relief to return to this oldest and purest faith. Truly does SIDNEY see with "the eyes of the

mind onely cleered by fayth"; truly does he point out to us "so sweete a prospect into the way as will intice any man to enter into it."

Prof. Cook's notes are full, intelligent, and all that can be desired for the exposition of the text. His explanations of the numerous classical allusions are delightfully free from that antediluvian smack which is the usual mark of the classical note, whilst his references to parallel passages in SIDNEY'S own writings, those of his contemporaries, and others, seem especially valuable in affording us the historical clue by which to trace the descent of this true religion of poetry down through the ages.

A careful analysis of contents, a table of variants, and an index of proper names, serve to complete the usefulness of the work. Our thanks are due to Prof. Cook for an excellent edition of an enduring English classic, and for a most admirable contribution to American scholarship. If the tap-roots of philology are to reach down to a subsoil that will engender us such graceful growths of scholarship as this, we need be in little fear that the graces and amenities of the study of literature shall ever suffer a scientific desiccation in America.

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E. WENSTRÖM and E. LINDGREN: *Engelsk-Svensk Ordbok*. Stockholm, 1889. 8vo, pp. 1758.

C. G. BJÖRKMAN: *Svensk-Engelsk Ordbok*. Stockholm, 1889. 8vo, pp. 1360.

These two dictionaries, the former English-Swedish and the latter Swedish-English, both appeared last year, published by P. A. Norstedt & Sons of Stockholm. Both dictionaries must undoubtedly be counted among the best international English dictionaries. Both are, as a matter of course, chiefly intended for Swedish students of the English language; accordingly great pains has been taken by the authors of the English-Swedish Dictionary to make this as complete as possible in regard both to English phraseology and to the construction of the words, so as to facilitate the task of the student in writing English. This present dictionary surpasses in this regard any other foreign English dictionary which the

reviewer has had the opportunity of seeing.

Among the more prominent features of the Swedish-English dictionary may be mentioned the very accurate and instructive remarks on the Synonymic of English words, made in almost every article where two or more English words are given in translation of a Swedish one. Everyone knows how distressing it is to the student, when translating from one language into another, to find himself confronted with a number of foreign words all supposed to be the equivalents of one single word of his own language. To mention an example: The Swedish word *mäktig* is here first translated by 'powerful, mighty, puissant, potent, etc.,' then the synonymic of these words is explained: ["A *powerful* prince, man, nation, argument; a *potent* drug or medicine; a *mighty* sovereign and genius; a *strong* man, rope, mind, argument or attachment; *forcible* expression, reasoning; *vigorous* effort; *efficacious* remedy"]. Of course, no dictionary can be expected to give a complete synonymic, but these attempts may to some extent at least impart that linguistic appreciation which otherwise can only be gained by long study and extensive reading.

It is obvious that the features mentioned above recommend these books chiefly to the Swedish public. On the other hand, they have in their great completeness the best recommendation possible to the English speaking student of the Swedish language.

The same publishers are preparing abridged editions of these dictionaries for use in the schools.

-P. GROTH.

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Petites Causeries. Devoirs pour les classes et traductions. Par L. SAUVEUR. New York: F. W. Christern. 1890. 12mo, pp. 232.

In his Supplement to 'Petites Causeries' Dr. SAUVEUR has given to teachers and students of French a welcome and practical addition to his well-known educational works. The enthusiastic reception of Dr. SAUVEUR'S theories and teachings by many who come under his personal instruction, and the adoption of his books by those who have learned to recognize their merits, are sufficient

proof of the virtue of his system, whose foundation principle is that a foreign language should be taught by the sole use of the language itself. There is no doubt that this principle is gaining ground in the minds of educators, and its ameliorating influence is making itself felt in the increased attention given in schools to the use of foreign languages as actual mediums for the expression of thought. Conversation has taken its place as a recognized and important feature of instruction, and for this purpose the 'Petites Causeries' is admirably adapted for beginners in French.

While the Supplement seems at first view a backward step, employing as it does English exercises for translating into French, it is in reality a fuller development of the principle noted above. Its lessons are designed to follow the corresponding lessons in the 'Petites Causeries,' and are in the nature of a review to fix what has been already learned in the preceding chapter. One by one the principles of grammar, developed from the text, are systematically placed before the pupil; and a new line of study, translation from English into French, is begun, thus completing the threads which throughout the entire system now run parallel. By the use of these translations the pupil utilizes for himself what his ear, his eye and his understanding have already mastered, and begins in simple phrases the comparison of languages. This leads naturally in the later stages of study to the quick comparison and interchange of language-forms, by which alone it is possible to seize the *genius* of a foreign tongue.

The chief merit of these exercises lies in the fact that they follow naturally on the original chapter. The continuity of thought strengthens the interest, gives meaning to each word of the lesson, utilizes *naturally* the knowledge already gained, and sets the mind of the pupil at work forming new phrases for himself, playing new changes on the words, and beginning that exercise of *thinking in French* which is the natural result of this system properly followed.

An indirect benefit of this little book is the opportunity that it offers to meet the needs of pupils who fall below the average in intelli-

gence, who are drags under any system and are always the greatest drain on the vitality of the teacher, but whose efforts to learn are often as honest and patient as those of bright pupils. To such, these exercises will furnish the opportunity to find for themselves by comparison of texts what has been vague in the original lesson. For all classes of pupils the individual work demanded in these additional lessons will undoubtedly prove beneficial; and the fact that Dr. SAUVEUR has added this form of study shows clearly—that his pupils have already discovered—that the so-called "Natural Method," properly interpreted, not only reaches out and up into the ideal and the abstract, as all true teaching should do, but fixes concrete, practical, vital lessons in a sure and ready manner.

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SEMITIC AND OTHER GLOSSES TO

KLUGE'S *Etymologisches Wörterbuch der deutschen Sprache*.^{*}—I.

^{*} 'Musst auf Wortes Ursprung Achtung geben,
Wie auch fern er ihm verloren sei.'

RÜCKERT.

KLUGE'S *Wörterbuch* has reached, within six years, the fourth edition—an almost unprecedented success for an etymological dictionary. Received on all sides with words of highest praise and commendation—with the single exception of ADALBERT BEZZENBERGER's censures in the *Göttingische Gelehrten Anzeigen* of 1883—the book has become one of the few standard works 'to be found on the shelves of every student of the Indo-Germanic languages.' Such praise, no doubt, encouraged the Trübners to publish along with the fourth edition an announcement, from which I have selected this extract: Eine *abschließende* lexikalische Bearbeitung der Etymologie des neuhochdeutschen Sprachschatzes gab es vor dem Erscheinen der ersten Auflage von Kluge's etymologischen *Wörterbuch nicht*. Alle bisher erschienenen haben die Etymologie nicht auf der breiten Grundlage der vergleichenden Sprachforschung *erschöpfend* behandelt.

Der Verfasser des vorliegenden Werkes hat

^{*}iv. Aufl. Strassburg: Karl J. Trübner, 1890.

¹ The italics are introduced by the writer of this paper.

es unternommen, auf Grund der zerstreuten Einzelforschungen, und seiner eigenen mehrjährigen Studien ein Etymologisches Wörterbuch des deutschen Sprachschatzes auszuarbeiten, das dem gegenwärtigen Stande der Wissenschaft entspricht. Er hat es sich zur Aufgabe gemacht, Form und Bedeutung jedes Wortes bis hinauf zu den letzten Quellen zu verfolgen, die Beziehungen zu den klassischen Sprachen in gleichem Maasse betonend, wie das Verwandschaftsverhältniss zu den übrigen germanischen und romanischen Sprachen. Selbst die Vergleichung mit den entfernteren Orientalischen (Sanskrit und Zend), den keltischen und slavischen Sprachen ist in allen Fällen herangezogen, wo die Forschung eine Verwandschaft festzustellen vermag, und wo diese Verwandschaft zugleich Licht auf die Urzeit des germanischen Lebens wirft.'

The writer of the following notes has occupied himself with Teutonic languages and cheerfully acknowledges the great merits of KLUGE's work in the field of Teutonic etymology and phonetics; but it will be seen in the course of these remarks that author and publisher were by no means morally entitled to print in their announcement the above-quoted extract. To write a good etymological dictionary of the German or any other modern language presupposes not merely a slight but an intimate and accurate knowledge of the Classical as well as of the Oriental, especially the Semitic, languages. The following paper endeavors to supply some of KLUGE's deficiencies in the last-named direction, and the writer acknowledges his indebtedness, above all, to the works of PAUL DE LAGARDE, Dr. Theol. and Phil., Professor in the University of Göttingen (Germany). It is a matter of deep regret that the results of the learned professor's investigations are for the most part *tot geschwiegen* by Indo-Germanic scholars, and *lebendig geschwiegen* by a number of Sanskrit and Semitic students—the one omission being about as bad and exasperating as the other.

For a future edition of this work I have also taken the liberty of suggesting a number of German *desiderata* which one might naturally look for in a book considered by all scholars as the standard etymological dictionary of the German language. The first and fourth editions have been carefully collated, and the results of the whole investigation are herewith

submitted to the readers of MOD. LANG. NOTES.

KLUGE discusses *Alabaster*, *Alchimie*, *Almanach*, etc., but why not *Admiral*, *Alkohol* (see ZDMG v, 242 ff.)²—We should expect to find *Apfelsine*: Du. *appelsina*, i. e., apple imported from Messina; *Aprikose*, Engl. apricot from Fr. *abricot* < Sp. Port. *arbicocco*, *alburicoque*, this from Arab. *al-barqūq*, which is the Byzantine *βερικωκκα=πραικόκκα*=Latin (mala) *praecocia*=*praecoqua*: LAG. 'Abh.' 44 rem. 3; SKEAT, s. v.—*Atlas* (satin) from Arab. atlas, 'polished, varnished,' whence also Polish atlas.—*Ampel* (O.H.G. *ampulla*) KLUGE connects correctly with Lat. *ampulla*; but here he stops, contrary to his publishers' announcement; we should have liked to see the notice that Latin *ampulla* (PLAUTUS) stands for *ampulla*, this for *amphorulla*, a diminutive of *amphora*, which, again, is borrowed from the Greek *ἀμφορῦν*=*ἀμφιφορεύς* (literally=*Zuber* for *Zweibers*).—*Anker*, we are told, is borrowed from the Lat. *ancora*; but *ancora* itself is borrowed from the Greek *ἄγκυρα*. Why does KLUGE not mention the word *Maschine*, from Lat. *machina*, this from Greek *μηχανή*? Cf. It. *macchina*, Fr. *machine*, whence Engl. *machine*.—*Arcubalista*, whence *arbalista*, 'crossbow' is here referred to the Lat. *arcus*+Greek *βάλλω*; it were better to say: *arcubalista* is a compound of *arcu(s)*+*bal(l)ista*, like *manubalista*, *currobalista*; *balista* (also *ballistra*, whence Sicil. *balestra*), sc. *machina*,

² To save space I have employed the following abbreviations: Arab.=Arabic; Du.=Dutch; Eng.=English; Fr.=French & O. Fr.=Old French; Hebr.=Hebrew; It.=Italian; Lat.=Latin; Port.=Portuguese; Prov.=Provençal; Skt.=Sanskrit; Sp.=Spanish; O.H.G.=Old-High-German; M.H.G.=Middle-High-German; N.H.G.=New-High-German; K.Z.=KUHN'S ZEITSCHRIFT; ZDMG=ZEITSCHRIFT DER DEUTSCHEN MORGENLÄNDISCHEN GESELLSCHAFT (Leipzig).

LAG. Abh.=PAUL DE LAGARDE, 'Gesammelte Abhandlungen,' 8vo, 304 pp. Leipsic, 1866.

LAG. Arm.=LAGARDE, 'Armenische Studien,' Göttingen, 1877; aus dem xxii. Bande der *Abhandlungen der k. n. l. Gesellschaft der Wissenschaften zu Göttingen*.

LAG. Nominal formation=LAGARDE, 'Uebersicht über die im Aramäischen, Arabischen und Hebräischen übliche Bildung der Nomina.' Göttingen, 1889; aus dem xxxv. Bande der *Abhandlungen*.

Fränkel, Fremdwörter, or S. Fränkel=S. FRÄNKEL, 'Die aramäischen Fremdwörter im Arabischen'; Leiden, E. J. Brill, 1886. SKEAT=SKEAT'S 'Etymological Dictionary of the English Language,' Oxford, 1882.

³ Professor LAGARDE queries this last comparison.

is a South Italian derivative of βαλλίζω, and this comes from βάλλω. KLUGE mentions Engl. arbalist, a word omitted in SKEAT's dictionary.—The word *amulet* is omitted in the fourth edition, but it is as good a 'Germanized' word as *Alchimie*, etc.; in the first edition KL. says: Amulet (neutre) from the Lat.-Oriental amuletum (Fr. amulette) 'talisman'; this last word being in quotation marks we should naturally expect to find it mentioned under the letter T; but such is not the case. I suppose KLUGE followed SKEAT, s.v. amulet (Fr.-Lat.-Arabic); but amulet is not a Semitic word at all; Prof. J. GILDEMEISTER (ZDMG xxxviii, 140-2) rejects the usual Arabic derivation of this word and thinks that, as it is an Old-Latin word mentioned by VARRO (ap. Charisium 105,9 edit. KEIL) and often used by PLINY, its origin must be sought in Latin sources (see also *American Journal of Philology*, v, 531). For talisman see SKEAT.—The articles *Alabaster*, *Alchimie* and *Almanach* are very unsatisfactory in KLUGE, as well as in SKEAT. 'Alabaster,' KLUGE says, is from the Lat.-Greek alabastrum=ἀλάβαστρον; it would have been profitable to both KLUGE and SKEAT to read BLAU's very instructive article in ZDMG xxv, 528 ff.; ἀλάβαστρον or ἀλάβαστρος is an adjective from ἄλα-βαστρα; this stands for al-baṣra, a soft stone of white color (cf. HERODOTUS iii, 20). Romance scholars treating Fr. albâtre=Wal. albastru, used to connect it with Lat. albus, white; but both stone and name are from Arabia; Greek and Latin στρ (st) for Semitic ṣ is very common; e. g., Greek Βόστρα for Boṣra, Μεστραῖμ=Hebr. Miṣraim, Lat. castrum became Arab. qaṣr, and stratum=Arab. ḡraṭ-un, etc.—*Alchimie*, alchemy, is not to be derived from the Greek χυμός, through the medium of Arabic kīmīā+article al-, as KL. and Sk. teach us; it is the Coptic chame (black)+article al-, and means the art of the dark-skinned Egyptians; cf. LAG. 'Abh.' 43, rem. 2; ZDMG xxx, 534 ff.; TECHMER's *Zeitschr.* ii, 82.—To save space I would refer KL. and Sk. for *Almanach* to LAG., 'Abh.' 196, 5-25.

Under *Bank* one might expect a notice of 'die Wechselbank,' M.H.G. der Wēhselbanc, table of the money-changer, from It. il banca, Fr. la banque, which, again, came from the

German 'Bank.'—Speaking of *Barte*=*Beil*, mention might have been made of the proverb:

"Schlägst du mich mit der Barte,
Schlag ich dich mit dem Beile"

I miss *befahren*=in Besorgniss sein; *betätigen*, changed in the seventeenth century after the analogy of Tat from *betädigen*=*beteidigen*=*beteidingen*, i. e., to negotiate, cf. *verteidigen*.—*Brantwein*, Eng. brandy,=*gebrannter wein*; cf. zum branten wein (HANS SACHS);—*bresthaft* (cf. bersten=M.H.G. bres-ten) beside *presshaft*; cf. *Prass* from Du. bras for brast='Brast.'—The etymology of *Balsam*, Engl. balm, ought to have been better studied by KLUGE and SKEAT; both authors consider Greek βάλσαμον as 'die letzte Quelle.' The article should read something like this: Assyrian bashmu=Hebr. bāsām 'fragrant' (cf. Bisam); this passed into Greek-Latin as βάλσαμον, balsamum, whence Germ. *balsam*, Eng. *balsam* and *balm*; βάλ-σαμον returned to the Arabic as balsân and balasân; Fr. baume, from O. Fr. bausme, basme. Under *Balsam* KL. should have referred to Bisam (Eng. musk). *Balsam* being located, *Aloë* (from Lat. aloë, Greek ἄλσος, from Hebr. 'ahâlim, Skt. agarū) ought to be mentioned.—For *Barchent* cf. Fr. bouracan, Sp. barrakan.—*Barett* is derived from Lat. 'birrus., But why not add that birrus stands for burrus, borrowed from the Greek πυρρός (ein mit Kapuze versehener Mantel-kragen)?—*Barke* is from the Greek βάρη, an Egyptian boat (Herodot. ii, 41); βάρη is the Egyptian bari-t, a Nile-boat, already found on the monuments of the xviii. dynasty: see the interesting discussion between O. WEISE and A. ERMANN in BEZZ. *Beitr.* vii; also *American Journal of Phil.* x, 247.

KLUGE is very arbitrary and unsystematic in the selection of words borrowed from other languages; we find, e. g., *Almanach*, *Bazar*, etc., but not *Gazelle* (from Arab. ḡazāl), *Magazin* (from Arab. mǧāzān, plur. maḥāzin, from a verb ḥazana, cf. LAG. 'Abh.' 25, 23 and rem.) storehouse; *Tarif* (Engl. tariff), from Arab. ta'rif, etc.; nor do we find *Derwisch*, *Firman*, *Karawanne* (from Persian karawan, Engl. caravan), *Orange* (from the Persian),

and many others.—If *Becher* is derived from Greek βίκος (Herodot. i, 194), it goes back ultimately to the Semitic baqbâq, a bottle.—Why should not *Beissker* (fish) be connected with Lat. piscis, by a popular analogy to 'beissen'?—Speaking of *Beryll* KL. says it is from SKT. vaiḍūrya, but he does not state that the stone has derived its name from that of the Indian city Viḍūra, i. e., the Vidurian stone; cf. also LAG. 'Abh.' 22, No. 48. LAGARDE ib. 73, l. 20ff. has some good remarks on *Binstein*.—*blecken*, i. e., to show the teeth, should have reminded KL. of Engl. to bleach, and bleak (cf. SKEAT s.vv.).—The 'letzte Quelle' for *Bombasin*, according to KL. is Lat.-Greek bombyx, βόμβυξ; SKEAT adds: probably Eastern. Cf. Armenian bambak, Pers. panba, LAG. 'Arm.' No. 343. Some notes on *Bombast* are to be found in *Götting. gelehrte Anzeigen*, 1887, p. 301, rem., which may be of use to KLUGE.

Our author does not state plainly enough why smoked herring is called *Bücking*; 'it was so called, because Bücking was the name of the man who first smoked herring (Flemish)' PAUL DE LAGARDE.—It might have been instructive to mention that FORTUNATUS uses the form bufalus=buffalo; the Greek βουβαλος is the usual designation for gazelle.—Under *Bunt* mention should be made of *Buntwerk*=*Pelzwerk*, because it was variegated.—For *Burg* let KL. consult LAG. 'Arm.' p. 31, No. 427, and S. FRÄNKEL ('Aramäische Lehnwörter im Arabischen,' p. 235).—Die *Butte*, a saltwater fish from Du. butte, cf. Engl. but, which is omitted in SKEAT and in WEBSTER; see, however, halibut=Germ. *Heil-butte*. KLUGE says: Origin obscure. Why should not *but* (cf. *Stein-butte*, etc.) be shortened from Arab. buṭariq? This buṭariq (cf. Byzantine βουτάρικον) is from the Coptic πι-ταριχίον; this, from the Greek ταριχίον, τάρικος, which, again, is borrowed from the Armenian tareq (cf. LAG. 'Arm.' §2205; *Götting. gelehrte Nachrichten*, 1886, p. 131-5; Mittheilungen ii, 11 ff.); thus buṭariq would have been shortened by the Dutch sailors and fishermen to *butte*

4 The common etymologies for hali-but, Heilbutte, offered by SKEAT, KLUGE and many others are very unsatisfactory. Why could not Hali- be connected with Greek ἅλ-ς? For Botargo see also the 'Oxford English Dictionary, I., 1011.

=Engl. *but*, Germ. *Butte*, just as many other foreign words have been shortened. The Arabic buṭariq, LAGARDE, l. c., says, was received by the Italians as bottarga, bottarica, and by the inhabitants of Provence as botargue, at a time when Alexandria was the chief centre of the commerce between Orient and Occident.—Why not think of Late Latin butina=Greek πύρινη, jug, bottle, to explain *Bütte*, O.H.G. butinna?—*Butler* goes back to Greek βούτυρον, a compound of βου+τυρός, cheese; τυρός (HOMER) is not an Indo-Germanic word, but borrowed from the Turkotartaric turak, Magyar turó 'cheese' (gesalzene Milchspeise): cf. VAMBÉRY, 'Die primitive kultur der Turkotartaren,' p. 94. The idea that the word was a Scythian noun originated with PLINY, Hist. nat., xxviii, 9.—*Belemmern* betrügen, a Dutch word, so KLUGE states in the fourth edition, but that is not an etymology. *Belemmern* appears to be a corruption of a Modern-Jewish word. Mr. E. Casanowitz, of the Semitic Seminary (Johns Hopkins University), tells me that the Jews in Poland call a swindler, a cheat 'Lowen hoarami'=Laban-ha-arami, i. e., Laban the Aramean (Genesis, xxix); this, with the help of popular analogy, may easily have been corrupted into *belemmern*.—Again, *Berappen*=bezahlen, to pay (a N.H.G. word), means, according to our dictionary, to give Rappen, Rappen geben; cf. s. v. *Rappen*, where we are told that such is the name of a coin, stamped in Freiburg and showing the picture of a raven, a Rappen, but if so, why not also *be-hellern* (from Heller), *be-batzen* (from Batzen), *be-kreuzern* (from Kreuzer), etc.? *Berappen* is a N.H.G. word and belongs to the list of words borrowed from Modern Hebrew. The Hebrew Paël: rabbi (cf. Assyrian rabû) means, to pay interest, to enlarge a borrowed capital, then also to pay; hence, by a popular analogy with other verbs, arose *be-rabben*, and then *berappen*; this latter may have been assimilated to Rappen.—*Beschummeln*=betrügen, cf. schummeln='plagen' (KLUGE); but neither is *schummeln* mentioned under 'Sch,' nor is there a

5 Dr. B. SZOLD, however, thinks that *be-lemmern* is a compound of *be* and Hebr. lēmôr (to speak) in the meaning of 'in Jemanden hineinreden'; to try to swindle a man by talking to him and making him confused.

reference found s. v. *plagen*. It is true, *beschummeln* is a compound of *be*+*schummeln* (cf. *be-lemmern*, *be-rappen*, etc.); *schummeln* is connected with and derived from 'schmul' in *schmul machen*, a word not yet explained in any dictionary. It is well known that the two names generally given by the people to Jewish tradesmen were *Schmûl* (i. e. Samuel) and *Itzig*⁶; it is also known, that 'to trade' and 'to cheat, to overreach,' were for many persons synonymous terms when applied to such tradesmen; from this proper name *Schmûl* arose the verb *schmullen*, *schmul machen*, and by metathesis *schummeln*, whence *be-schummeln*.⁷—*Bocher*, a young Jewish student, from Hebr. *bachûr*, youth (KLUGE); yet not directly from the Hebrew, but through the medium of Polish *bachur*, *bachor*, patois *bachör*, which means (1) a young Jew; (2) any child in general (used mostly in a contemptuous sense); and (3) a young hog.

KLUGE has done well to incorporate into his dictionary some Modern Jewish words, but he ought to have paid better attention to pronunciation as well as etymology; for example, on p. 49 (4th edit.) we are told: *Dalles* (m.) ruin, destruction (Jewish), properly the Jewish mourning-robe worn on the great day of the atonement (whence originally 'den Dalles anhaben'), from Hebr. *talith*; according to others the word is formed from Hebr. *dallût*, poverty. Our author confounds here two entirely distinct words. Modern Jewish *talles* (from Biblical *talith*) means robe, mantle (Talmud), now prayer-mantle worn on the day of atonement, while *dalles* (from Biblical *dallûth*) means poverty.—SKEAT's and KLUGE's 'letzte Quelle' for *Dattel*, date, is Greek *δάκτυλος*; but Greek *δάκτυλος* stands for *δάκλυτος* from the Phœnician *diq'elath*, palm, palmfruit; cf. LAG. 'Mitth.' ii, 356; also KZ, v, 188 and viii, 398. I will add here that I am well aware of L. FLEISCHER's remarks in LEVY's 'Modern Hebrew Dictionary,' i, 443, b. HESYCHIUS has the following gloss: Σ πῦλαι, φοινικοβάλλαντα Σ πῦλα βαλλάνοι, τὸ αὐτὸ, Φ ἰνικες, to which MOVERS ('Phœnizier' ii, 3, p. 234-5)

⁶ I have frequently heard people say: Da kommt der Schmûl, der Itzig.

⁷ Professor LAGARDE adds:—*m^eschu^cmed*, an apostate (Mod. Hebr.) but with a query.

adds: "perhaps from *dhoqél*=*soqel*" (Cf. *Κασμίλος* for *Καδμίλος* and my "Notes on Greek Etymologies" in *Johns Hopkins Univ. Circular*, No. 81, May 1890).—To Greek *δοχή*, mentioned in connection with *Daube*, should be added Latin *doga* (borrowed from the Greek as *galbanum* for *χαλβάνη*, Fr. *galban*; *dragma* < *δραχμή*, *golaia* < *χέλυσ*; *pandicularis* < *πάνδερος* 'common to all') whence It., Port. *doga*.—Latin *adamantem*, accus. to *adamas* (cf. s. v. *Demant*) is borrowed from the Greek *ἀδάμας*; reference should be made to Engl. *diamond*, and on the other hand to Prov. *adiman*, O. Fr. *aïmant*, Sp. Port. *iman*.—The etymology of *Dill* is not known to SKEAT nor KLUGE. It seems to be a Teutonic word, as KLUGE remarks, the Greek-Latin being *ἄννη-δον*=*anethum*, whence It. *aneto*, Sp. *eneldo*, Port. *endro*, the same plant as *ἄνισον*, *anissum*, Anis. The M.H.G. form is *tille*, and we know that *Dill* is an aromatic plant with 'vieltgeteiltem Stengel.' Why cannot *tille* be connected with the M.H.G. *teilen*=to divide, to part?—*Dock* (n.) a basin for vessels, from Engl. *dock*, whose origin is obscure (so KLUGE). I think, however, that SKEAT is right in connecting the word with Lat.-Greek *doga*, *δοχή*, receptacle; cf. the Late-Latin *doccia*; *dock* would thus be related to Germ. *Dauge*=ditch and to (Fass)-*daube*.—For *Docke* (Engl. *doll*) compare perhaps Fr. *toque*, which according to M. Dozy, 'Noms des vêtements chez les Arabes,' p. 289 ff, is of Arabic origin.—In the fourth edition we find '*Dokes*; *Douches* (m.)=Podex, a Jewish word, of doubtful etymology, hardly to be connected with Hebrew *tâhath* (below)'; but, the Jewish word is *Tôchës*! which certainly is the same as the Biblical *tâhath*; a little further on we are informed that *Doufes*, (m.), prison is from Hebr. *tafás* (to take prisoner); but the word is either *Tufes* (Wallinian) or *Tofes* (Lithuanian), by no means *Doufes*.—For *Dolmetzsch*, let KL. consult 'Actes du vi^e congrès international des orientalistes, tenu en 1883 à Leide,' vol. ii, pt. i, 427, and VAMBÉRY, 'Cultur des turkotartarischen Volkes,' p. 127, where we find the following: For *Dolmetzsch* we have the genuine *tilmez'i* (which passed from the Turkish to the Russian and thence to the German) from *til*=tongue, language; the original form is *til-*

mekz'i, orator, speaker, a word which has been erroneously derived from Russian *tolk*, *tolkovat*, to explain (whence English to talk); also LAG. 'Arm.,' §847; 'Mitth.' ii, 177.—*Drillen*, to train soldiers, is also found in English =to drill; both are derived from the Du. *drillen*, which is, of course, the same as Eng. to thrill; also compare Fr. *drille* (soldier) and O. H. G. *trikil* (servant).—For *Durst* compare Old-Latin *torus* for *torrus* < *torsws* (Greek *τέρεσ-εσσαι*) = Goth. *thaurus* Skt. *tṛshu*, eager, panting.

The words *Elfenbein*, *Elephant* and *Esel* will be treated in a special paper on Greek words borrowed from foreign, especially Semitic, languages.—*Elster*, O.H.G. *agalstra*, seems to be a compound of *â+gal+strâ* from a root *galan*, to sing, to yell, contained in *Nachtigall* and *gellen*, with the prefix syllable *â=un-*, thus denoting the bird which does not sing sweetly (die hässlich singende, krächzende).—*Ebenbaum*. KLUGE's 'letzte Quelle' is Greek *ἐβερος*, but this again, is, borrowed from the Semitic *hâbēnim*, ebony-wood.—The N.H.G. *Esche* (Engl. ash) is properly the plural of M.H.G. *asch*.—Instead of *Asche* (fish) read *Aesche* (cf. *Götting. Gelehrt. Nachr.*, 1886, 135=Alant.).—Lat. *acētum* (whence German *Essig*) is borrowed from the Greek *ἄκοντον*; cf. *mel acoetum*.—One of the worst paragraphs in KLUGE, as well as in SKEAT, is that on *Endivie*. Sk. says: endive, a plant (Fr., Lat.) Fr. endive; Lat. *intubus*. KL. puts it: Endivie (F.) erst früh nhd; nach dem gleichbedeutenden mittellatein-roman. *endivia* (lat. *intibus*). I do not call this a standard etymology. Our authors might at least have mentioned the suggestions of F. O. WEISE, 'Die griechischen Wörter im Latein,' Leipzig, 1882, p. 35, and the same in BEZZ., *Beitr.*, v, 84, or POTT's explanation of the same word in BEZZ., *Beitr.*, vi, 328, although they are wrong. The true etymology is given by LAGARDE in his 'Semitica' i, 61-62 (see *Götting. Gelehrt. Abhandlungen*, vol. 23) entitled, "Erklärung chaldäischer Wörter." LAGARDE speaks of the Aramean *hindab* and says:

'Auch die Araber kennen *hindab*; es ist dieses Wort eine echt semitische Weiterbildung von *hubb*=die Augenwimper (the eyelash); so Avicenna; Man braucht sich nur den

bekannten Endivien-salat vorzustellen, um zu begreifen, wie passend für die Endivie der Name 'mit vielen Wimpern begabt' ist; vergl. Vergil, georg. α, 120 *amaris intiba fibris*. Die Römer (griechisch sagte man *όέρης*) werden den Namen mit der Sache von den Puniern erhalten haben; *ἐντὺβιον* (Ducange, 930) ist spät, und erst aus Italien eingeführt. Für die Richtigkeit meiner Ableitung spricht der Umstand, dass nach Dioscorides, β 160, *ὁ ὀπὸς τριχῶν τῶν ἐν βλεφάρῳις ἀνακολλητικός*. Ich habe mir nämlich die Frage vorgelegt, wie die Heilkräfte der Pflanzen gefunden worden sind, und eine meiner Antworten lautet: nach Namenähnlichkeiten. Wenn diese Entdeckung vorsichtig und kundig verwertet wird, dürfte sie für die Erkenntnis der ältesten Geschichte die wichtigsten Folgen haben. Man wälte hindab gegen die Krankheit der *ahdâb* (der Augenwimpern, plur. zu *hubb*): folglich ist diese Benutzung der Endivie Eigentum der Semiten, und der Name der Endivie selbst ebenfalls semitisch.'⁸

German *Farre*, fem. *Färse* and Greek *πόρις*, *πόρις* are very much like the Hebrew *par*, fem. *parâh*; the words have no Indo-Germanic etymon.⁹—Let KLUGE consult LAGARDE's essay on Purim (*Götting. Gelehrt. Abhandlungen*, vol. 34, p. 17, rem. 1) for *Fassnacht* and *Fastnacht*.—*Fenster*, we are told, is from the Latin *fenestra*; but this Latin word is not a genuine one; it is borrowed from a Greek word **φανή-στρα*, R. *φαν* as in *φαίνουμαι*, *φαν-ός*, like orchestra, palaestra, etc. (cf. O. WEISE, 'Lehnwörter,' pp. 48, 71 ff., 197). Our author adds: Zu Grunde liegt mit 'auffälligem' Genuswechsel Lat. *fenestra*; he ought to have said that *Fenster* became neuter after the analogy of *das Loch*; the same is the case with *das Kreuz* (Lat. *crux*, fem.), after *das Holz*; *das Pech* (Lat. *pix*, fem.) after *das Harz*; *das Rappier* (Fr. *rapier*) after *das Schwert*, etc.—The Portug. and Fr. words for *Fetisch* are given by KLUGE, but no etymology is offered. SKEAT, like many others, traces the word back to Lat. *factitius*; I do not believe this to be the true derivation of the noun. We know that the Phoenician ships were placed under the protection of the *Cabeiri* (Greek *καβειροί*, from the Semitic *kabîr*; *Mém. de la*

⁸ See also J. LÆW, 'Aramäische Pflanzennamen,' p. 27 f.; 255, No. 1953.

⁹ See *Beiträge zur assyrischen und vergleichenden Semitischen Sprachwissenschaft*, herausgegeben von F. DE LITZSCH and PAUL HAUPT. I. p. 114, rem.

société linguistique de Paris iv, 89 ff.), and that they had images of them at their stem or stern, or both. These images were small and inconspicuous, being little dwarf figures regarded as amulets that would preserve the vessel in safety. The Phoenicians called them pittuḥim, sculptures (from a verb patāḥ, to sculpture, to carve), whence the Greek *πάταιμοι* (Herodot., iii, 37) and the Fr. *fétiche*. Some scholars derive the word from the Egyptian name Phthah or Ptah, the god of creation (cf. KENRICK, 'Phoenicia,' p. 235). A popular analogy of the word to Latin *factitius* is very probable.—*Fibel* means properly the clasps, fastenings (Lat. *fibula*) found on every book in the middle ages; then, also, the book itself. The form 'Fibel' is based, of course, on that of Bibel.—I miss the word *Fiber*, Engl. fibre from Lat. *fibra*.—*Flinte*, cf. Engl. flint, may perhaps be connected with Greek *πλινθος*, a brick (so KLUGE, following KZ, 22, p. 110, No. 3); I do not believe that there is any connection between the two words and prefer to follow GEORG HOFFMANN (ZDMG) xxxii, 748 and STADE's *Zeitschrift für alttestamentliche Wissenschaft* ii, p. 72, §19) HOFFMANN explains *πλινθος* as a metathesis for *λινθ* = **λβιντ* = Semitic *lēbēnath* (Assyrian *libittu*) brick; cf. Greek *πλάσση* from Semitic *ḏēbē-lath*; *δάκτυλοι*, date for *δάκλυτοι*.—On p. 90 of the fourth edition we find the following remark, s.v. *Flöte*: In der Redensart flöten gehen, steckt ein niederdeutsches fleuten = fließen; sie bedeutet ursprünglich (18. Jahrh.) durchgehen, weglaufen. But I do not see any connection between fließen and durchgehen, except that both imply a motion. *Flöten* (prop. *Fleuten*) gehen is a corruption of the Jewish-Polish *pleite* gehen; *pleite* stands for *pēlēte*, for the Polish Jews pronounce *ē* like *ei*; *pēlēte* is derived from the Hebrew *palat*, to escape, to live. Words like *Pleite* are, for example, *Peiess*, *Geseire*, etc.—*Flötz* might have a reference to Engl. flat.—'Letzte Quelle' von Frätze könnte in Ital. *frasche*, Fr. *frasques*, *Possen*, *Schabernack*, vorliegen (KLUGE). I believe that the word belongs to the same class as *beschummeln*, etc. In Modern Hebrew we have *phērāṣoph* from the Greek *πρόσωπον*, face, feature; whence, by the dropping of -oph, arose *Fratze*.—The German *Fries* also de-

notes a part of the entablature of a column; this should have been mentioned in our dictionary.

So many citizen-words of foreign extraction being treated by KLUGE, I should have expected to find *Galosche* from Fr. *galoche*, Lat. *gallica*, i. e., *gallischer Schuh* (cf. Engl. *galloche*; SKEAT's etymology from Greek *καλοπόδιον*, a shoe-maker's last is very doubtful), and *Gamasche* (also *Kamasche*) from O. Fr. *gamache*, Late-Latin *gambacea*; cf. It. *gamba*, leg and Engl. *gambado*, a kind of leggings.—*Gardine*, from Late-Latin *cortina*, whence Engl. curtain, through Fr. *courtine*.—With *Gekröse* compare the Modern Hebrew *kerēsa*, belly, stomach, also intestines (in Assyrian *kurussû*).—Add *Geste* (M.H.G. *geste*) from *gestum*, narrative and behavior; cf. Engl. *gesture*.—*Gimpel* might refer us to Engl. to jump and jumble (see SKEAT, s.vv.).—*Gips*, *γύψος*, gypsum is from the Semitic jibs, plaster, mortar; the best gypsum was imported from Syria, and this fact, besides others, points to an Eastern home; cf. ZDMG, xxv, 542-3; Sp. *yeso*, Sicil. *jissu*.—According to LAGARDE ('Agathangelus,' p. 159, rem. 1, contained in *Götting. Gelehrte Abhandl.*, vol. 35), 'Gott' seems to be a form borrowed from the Persian *chodâ* = *αὐτοκράτης*, *αὐτοκρατωρ* = Avesta *χadāta*. LAG. states that many years ago EUGÈNE BURNOUF, the great French scholar, made this suggestion. In the same note LAGARDE says that the termination -*gund* in Proper names, as Kuni-gunde, Hilt-gunt (Germanic); Gundi-salvus = Gundi-salviz = Gonzalo = Gonzalez (Spanish); preserved also in gonfalone of the Italians, is Êrānīan -*gund*, borrowed like the Persian *chodâ*, and meaning a troop, a band (Germ. *Schaar*); also see LAG. 'Abh.', 24, no. 56; 'Die beiden Vocabeln *chodâ* and -*gund* würden durch ihre Gestalt erweisen, dass die Germanen ziemlich spät aufgehört haben, Nachbarn der Êrānīer zu sein, oder aber dass die Êrānīer schon ziemlich früh neu-persisch geredet haben.'—Speaking of *Greif*, KLUGE says, "jedenfalls ist griech. *γρύψ* (Stam *γρυπ*!) als Quellenwort für *Greif* anzusehen"; but *γρύψ* is not an Indo-Germanic word; it is borrowed from the Semitic; *γρύψ* which stands for *κρυβ* = Sem. *kerûb*; (for other instances of such a metathesis

see J.H.U. *Circular*, No. 81, May, 1890, p. 75 ff.

A note on *Hahnrei* is found in *Americ. Journ. of Philol.* vi, 257-8.—*Hain* for *Hagen*, as *Maid* for *Maged*, as *Eidechse* for O.H.G. *egidēhsa*, *ei*=Anglo-Saxon *æg*, *ver-teidigen* for *tage-dingen*, etc.; but we also have *Hein* in *Freund Hein* (=death) although it is from the same M.H.G. *hagen*=thorn, sting. Could not 'Freund Hein' have originated from "I. Corinth.," xv, 55-56?—*Haiduck* has become a German citizen-word, yet KL. omits it. It is the Polish hajduk, a valet, trabant (cf. Hungarian hajdú); in German it is also spelt *Heiduck*, assimilating it to *Heide* (heathen).—*Hals* in *Geizhals*, *Wagehals*, *Schreihals* is to be compared with Old Norse *hals*=man.—*Hanf* and *κάνναβις* is treated in LAG. 'Arm.,' §1099, p. 73; KZ, xii, 378 rem. 1 and xiv, 430; O. WEISE, 'Lehnwörter,' 125 rem. 6; O. SCHRAEDER, 'Urgeschichte und Sprachvergleichung' i, p. 363 and idem in 'Waarenkunde,' p. 187.—Under *Hellebarte* KL. does not account for Sp. alabarde, Arabic el-harbet.—Latin *camisia* (s.v. *Hemd*), Fr.-Engl. chemise, It. camicia, is from the Arabic qamiṣun or qamuṣun, a shirt, a shift, cf. LANE, 'Arabic-Engl. Dictionary,' p. 2564, col. 2, and see *kamisol*.—*Hinde* should have been connected with Lat. *hin(n)us*, *hin(n)ulus*, a hind: cf. O. WEISE, 'Lehnwörter,' p. 22-3; *Hindin* should never have been mentioned by a Teutonic scholar of KLUGE's standing. Do we say in German *Kühin*, *Stut(in)*, *Rickin*, *Hennin*, *Frauin* and *Tochterin*? See *Götting. Gelehrt. Anz.*, 1885, p. 39.—In the fourth edition *Hirse* is compared with Lat. *cirrus*, a bundle; with the additional remark: 'Ursprung dunkel.' It is a fact that the millet has been known from antiquity, that it was and still is cultivated in the East, in southern and in central Europe. This points to an Eastern origin. Armenian *heṛisa*=Hebrew 'arisa (see below, s.v. *Kastanie*). This word came to Armenia at the time when the Israelites were taken captives to Media by the Babylonians, from this Armenian word *heṛisa* was borrowed the name for *Hirse*, or rather *Hirsens-mus*.—*Heirrauch* (from M.H.G. *heien*=to burn, Greek *καίειν*; cf. *heiss*=hot;) usually changed into *Heer-rauch* or *Höhen-rauch*, on the basis of popular etymology.—*Horde* (1) a wandering troop or tribe; VAMBERY, l. c., 127 below says: Unter Lager=urdu, ist im all-

gemeinen das Stillstehen, das Innehalten auf dem Marsche ausgedrückt; Urdu heisst wörtlich das aufgeschlagene, von urmaḱ schlagen, einschlagen. *Horde* being given, we might expect a line or two for *Kosak*, Engl. Cossack, Polish *kosak*, Tartar-Djagatai *kazāk*, a light-armed soldier, a volunteer.—For *Humpen* see LAG., 'Abh.,' 54 No. 151. There is a German word *kumpe*=bowl, not mentioned at all by KL. It is=Lat. *cumba*=Greek *κύμβη*, *ποτήριον*, *Ποφίοις*; also HESYCHIUS *κύμβα*=*ποτήριον*; this, again, seems to be borrowed from the Semitic *qubbāh*, a goblet, a cup.—'Die letzte Quelle' of *Husar*, Engl. hussar, for SKEAT and KLUGE is Hungarian *huszár*, which is usually derived from *husz*, twenty (see the interesting 'story' in SKEAT, s. v.). Hungarian *huszár* and Serv. *huršar*⁶=*husar*=*latro* (robber), are from the Latin *cursarius*, whence also *Korsar*, Engl. Corsair, From the Magyaric the word passed over into the other European languages; on the other hand, the German *Hauptman* was borrowed by the Cossacks as *Hetman*, the title of their officers. See MIKLOSISCH in *Sitzungsberichte der kaiserlichen Akademie zu Wien* (philolog. historische Klasse), vol. 118 (1889), No. v, p. 8.—Since *Husar* is given, why not *Ulan* (written also *Hulán* after *Husar*), from Polish *Ulan*=*chevaux-léger*, from Tartar *ouhlân*, a boy, a page, a prince belonging to the family of the Khans.

I miss *Ibis* from Lat. *ibis*, Greek *ἵβις* and this from Egypt. *hib*.—Under *Ingwer* mention should be made of Lat. *zingiberi* and Span. *gengibre*, whence the Fr. *gingembre*; *zendjebil* is Persian, not Arabic.—The *ἰσόβανος*=*Isop* is from the Semitic *ēzōb*; cf., e.g., LAG., 'Arm.,' §794.

KLUGE does not give the 'letzte Quelle' of the word *Joppe*, Fr. *jupe*, etc., which is Arabic *al-djubba*(*tun*); the Italian *giubba* entered Germany as 'Schaube,' which latter emigrated to Poland as *Szuba*. Another Polish form is *Żupica* (cf. the name *Zupitza*!) a kind of *Żupan*, a long vest, from Italian *giubbone*, Fr. *jupon*; from the German we have also the Polish forms *jubka* or *jupka*, which returned to Germany and are now used in some parts of North Germany.

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CORRESPONDENCE.

EDGREN'S FRENCH GRAMMAR.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Though mostly on the old lines, Prof. EDGREN'S effort in his 'Compendious Grammar'* is very acceptable, at least to teachers; it presents in a condensed form the substantial elements of the language, and the rules are impressed in a terse, concise manner. It is a decided improvement on the grammars of the same kind which we still have among us. This presentation of the subject has even its streaks of originality, owing, no doubt, to the fact that the author, being neither English nor German nor French, is able to consider his material from a point of view different from that to which we are accustomed.

The book is divided into two 'independent' parts. The First Part (pp. i-lxvii) contains merely an elementary outline of the essentials of pronunciation and accidence, with exercises, and is intended "to enable the learner to begin reading . . . in from three to six weeks." The Second Part (pp. 1-293) goes over the usual ground of the parts of speech and their syntax. It consists of rules and explanation following each other in regular succession, without interruption of exercises. These are placed together at the end, and are simply selected English sentences to be translated into French, the author having wisely done away with translations—more than useless—from French into English.

This Second Part includes also valuable glimpses into the historical growth and development of the French language from the Latin. Other additions, not less interesting, must be noticed: first, a chapter on the arrangement of the French sentence; then a short but clear and well-worded exposition of French verse; and last, not least, some very useful remarks on the relations of Anglo-French words. Such additions go far to redeem the dry details of a grammar which is very much condensed and abundantly supplied with technical terms. But for these additions a strong impression would remain of unmiti-

*A compendious French Grammar in two independent parts (Introductory and Advanced) by A. HJALMAR EDGREN, Ph. D. Boston: D. C. Heath, 1890.

gated doubt as to the usefulness of grammar for a student, except for reference.

This doubt existed, unconsciously perhaps but yet certainly, in the mind of Prof. EDGREN, who, as if in consequence of a happy afterthought, prefaces the working pages with the following remark: "These grammar-studies should all be *subordinated* to critical *copious reading*"—a remark that should not be put in small type, but should have special attention called to it by being set in large print. Such reading exercise is the gist of all language learning, especially that of French.

But even a short notice such as the present one is not complete without some sharp criticism, which must fall on the inadequate chapter on pronunciation, particularly the part devoted to a treatment of the vowels. It contains too many flagrant heresies and abounds in too many violations of the acknowledged and easily accessible canons of standard French pronunciation, to be passed in silence; nothing short of a thorough overhauling will save these pages from absolute condemnation. Contrary to what might be expected in such a case, Prof. EDGREN'S practice—for the reviewer has often had the pleasure of conversing in French with the author—is very good, and therefore much better than his theory.

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Chautauqua University.

BRIEF MENTION.

Among the recent numbers of the *Ausgaben und Abhandlungen* (Marburg) we note 'Esclarmonde, Clarisse et Florent, Ide et Olive' (No. lxxxiii), three sequels to 'Huon de Bordeaux,' edited from a single manuscript by MAX SCHWEIGEL, with the customary introduction and a comparison of the prose sequels with the poetical;—'Galiens li Restorés' (No. lxxxiv), published by Prof. STENGEL from the Cheltenham MS., together with the prose versions, and prefaced with a study by K. PFEIL on the mutual relations of the Galien versions, an enormous labor for which all Romance students are indebted;—the reproduction of three versions of MONTCHRESTIEN'S 'Sophonisbe' (No. lxxxv), by L. FRIES, with a history of the subject and

of French tragedy previous to MONTCHRESTIEN;—'Beiträge zur Lexikographie des altprovenzalischen Verbums' by K. STICHEL (No. lxxxvi);—and 'Kleinere Schriften von Ferdinand Wolf' (No. lxxxvii), with portrait, by Prof. STENGEL. This latter includes the minor reviews in French and Italian literature by the celebrated pioneer in the field, and their publication brings all admirers of their author under lasting obligation to the indefatigable editor of the series.

The *Société des anciens textes français* adds to its publications for 1889 'Rondeaux et autres poésies du xve siècle,' edited by G. RAYNAUD, and 'Œuvres d'Eustache Deschamps' vol. vi. The latter volume continues the publication of the ballads. The former adds a valuable chapter to the literary history of the fifteenth century and calls for a more extended notice. It contains one hundred and ninety *rondeaux*, one *quatrain* and four *ballades*, all taken from one manuscript of the National Library. Their authors belonged to the circle which gathered around the prince-poet CHARLES D'ORLÉANS (eleven of whose poems appear in the collection), and besides including some names already known to literature, as MARTIN LE FRANCE, MESCHINOT, BLOSSEVILLE, VAILLANT and certain high-born amateurs, presents as authors many nobles prominent in the public affairs of the time, as well as a score of writers whose very existence had been unsuspected. Many of the anonymous or doubtful poems of the period are thus identified. After a biographical sketch of each poet, M. RAYNAUD discusses in the Introduction the development of the *rondeau* in its various forms, including the *bergerette* (a *rondeau* in which the second strophe has no refrain), and cites examples from the poems in question. A short notice of the pronunciation and versification, of the manuscript, and of aids in editing, follows. A glossary and index of proper names terminate the volume, now indispensable to the study of society verse before the Renaissance.

SCHMID's 'Heinrich von Eichenfels,' edited by G. EUGÈNE FASNACHT, has recently appeared in Macmillan's "Primary Series of French and German Reading Books." While the story might appear attractive to quite

young students, for whom it is intended, it certainly fails of that charm which appeals to young and old alike in the best of juvenile literature, and suffers the additional disadvantage of not being as easy as many other more interesting stories. Notes and vocabulary are given together in the order of the text. Perhaps it is hardly fair to question whether such arrangement of the vocabulary is in any way preferable to the alphabetic order. The notes are well chosen and, from the point of view of the editor, both notes and vocabulary are carefully executed.

Mr. RALPH O. WILLIAMS, who is mentioned in 'Webster's International Dictionary' (p. iii) as a member of the corps of contributors to that work, has published a volume entitled 'Our Dictionaries, and Other English Language Topics' (Henry Holt & Co., 1890). One third (the closing third) of the first chapter is a restriction on the method employed in the "Scriptorium" in editing the 'Oxford Dictionary.' Two charges are advanced, that of not consistently securing the help of specialists for the definition of all science and art terms, and that of a too implicit confidence in the accuracy of the citations furnished by the large and miscellaneous group of "readers." These quotations, it is urged, should all be carefully verified. The second chapter deals with the uses of "Metropolis" in England and America; and the third chapter, on "Some peculiarities real and supposed in American English," supplies notes on such words as *audience*, *different*, *vine*, *antecedents*, *yard-wand*, *right away*, *all along*, *druggist*, *sidewalk*, etc. Then follows a chatty discourse on "Good English for Americans," and finally some ten "Cases of disputed propriety and of unsettled usage" are taken up, such as the distinction between *in the circumstances* and *under the circumstances*; *of a sudden* and *on a sudden*; *would seem* and *should seem*; and the use of *else*, *much*, and *observe*.

The second volume of 'Historiettes Modernes' by Mr. C. FONTAINE of Washington (Boston: D. C. Heath & Co.), consists of fifteen Stories by some of the most prominent of living writers, including THEURIET, GUY DE MAUPASANT, EMMANUEL ARÈNE, JULES SIMON,

ERCKMANN-CHATRIAN and JULES LEMAITRE. The biographical notes continue to be extremely meagre; and the notices are of the kind adapted to rapid reading.

From D. C. Heath & Co. we receive also a set of French classics in paper covers: MOLIÈRE'S 'Le Tartuffe,' 'Le Médecin malgré lui' and 'Le Bourgeois gentilhomme,' with foot-notes by F. E. A. GASC. These notes are quite elementary, and even perform work which should be left to the dictionary.

The eighth annual Convention of the *Modern Language Association of America* will be held at Vanderbilt University, Nashville Tennessee, on December 29, 30 and 31, 1890. Besides the addresses on the evening of the 29th, papers are promised by Professors E. H. BABBITT (New York City), W. M. BASKERVILL (Vanderbilt Univ., Tenn.), MORGAN CALLAWAY, JR. (Univ. of Texas), JOSEPH A. FONTAINE (Univ. of Miss.), ALCÉE FORTIER (Tulane Univ. of La.), J. P. FRUIT (Bethel College, Ky.), F. M. PAGE (Univ. of the South, Tenn.), H. A. RENNERT (Univ. of Penna.), H. E. SHEPHERD (College of Charleston) and H. A. TODD (Johns Hopkins University). A social reception and two luncheons will be tendered the delegates in attendance at the Convention.—Details regarding hotels, reduced railway rates, etc., will be sent out to members of the Association in connection with the programme which will be issued at an early date.

PERSONAL.

The French professorship at King's College (London) vacated by Mr. LOUIS MORIARTY, who had accepted a mastership at Harrow, was filled in the last days of 1889 by the appointment of Mr. VICTOR J. T. SPIERS. Mr. SPIERS is a graduate of Paris, and also M. A. of Oxford, where he carried off the Taylorian University Exhibition for French in the year 1881. He was for some time French Master at Merchant Taylor's School, London, which he left in 1885 for the purpose of filling the post of Senior French Master at Messrs. Wren and Gurney's, London, in place of his brother, Mr. I. H. B. SPIERS, who had come to Philadelphia as Senior Assistant Master in the William Penn Charter School.—Professor VICTOR SPIERS has edited various French texts, the best known of which is A. DE

VIGNY'S 'La Canne de Jonc.' The brothers SPIERS are sons of the late Professor A. SPIERS, editor of the well-known French Dictionary which bears his name.

BRADFORD O. MCINTIRE was called at the opening of the present academic year to the chair of History and English Literature in Dickinson College. Mr. MCINTIRE was graduated at Wesleyan University (Conn.) in 1883, from which time until his recent change of position he was teacher of History and English Literature in the Seminary at Kent's Hill, Maine. Prof. MCINTIRE has pursued special studies in English under the direction of Prof. Winchester of Wesleyan University.

Dr. THOMAS LOGIE has been appointed Instructor in Romance Languages at Williams College, Williamstown, Mass. Mr. LOGIE was graduated at Toronto University in 1887 and immediately thereafter entered the Johns Hopkins University as special student in Romance Languages. Here he continued his studies until June of this year, when he received the degree of Ph.D. on the presentation of a thesis entitled "The Dialect of Cachy" (Picardy).

According to the London *Athenæum* for Oct. 4, the official announcement is made of the election of Prof. ADOLPH TOBLER (Professor of Romance Languages) as Rector of the University of Berlin. It was feared for some time that the distinguished Romance scholar, who at first declined this academic dignity, might not be able to assume the duties attaching to it; it is therefore particularly gratifying to his friends to learn that he has finally consented to accept it.

It is stated that HENRIK IBSEN will soon publish another drama, of which Mr. EDMUND GOSSE will make the English translation. This announcement is of interest to English readers in connection with Prof. WILLIAM MORTON PAYNE'S recent translation of JÆGER'S 'Life of Ibsen,'* also in connection with the first fragments published in English of *Peer Gynt*, in the *Atlantic Monthly* for June by Dr. W. H. CARPENTER'S (Columbia College), and with "Henrik Ibsen's Brand" by Prof. ARTHUR H. PALMER (Adelbert College) in the *New Englander and Yale Review* for October.

*HENRIK IBSEN 1828-1888, a critical Biography by HENRIK JÆGER. From the Norwegian by WILLIAM MORTON PAYNE. Chicago: A. C. McClurg & Co. Price \$1.50.

JOURNAL NOTICES.

ARKIV. FOR NORDISK FILOLOGI NEW SERIES, VOL. III, PART I.—**Heligquist, Elof**, Bidrag till läran om den nordiska nominalbildningen.—**Gerling, Hugo**, Textkritische studien zu skaldischen dichtungen.—**Erdmann, A.**, Bidrag til *ini*-stammarnes historia i fornordiskan.—**Olrik, Axel**, Anmällan av "Sophus Bugge: Studier over de nordiske Gude-og Heltesagns Oprindelse."—**Detter, Ferdinand**, Anmällan av "Völuspa. Eine Untersuchung von Elard Hugo Meyer."—**Larsson, Ludvig**, Anmällan av "Katalog over den armagnæanske håndskriftsamling. Udgivet af kommissionen for det armagnæanske legat."

REVUE CRITIQUE. NO. 22. Paris, G., La littérature française au moyen âge. Deuxième édition revue (T. de L.).—NO. 23. **Koertling, H.**, Geschichte des französischen Romans im XVII. Jahrhundert. I. Band. Der Ideal-Roman.—II. Band. Der realistische Roman (Ch. J.).—**Veugero, S. A.**, Kritiko-biografichesky Slovar rousskikh pisatelei. Tome 1. (L. Leger).—NO. 24. **Godefroy, F.**, Réponse à quelques attaques contre le Dictionnaire de l'ancienne langue française (A. Jacques).—**Geiger, L.**, Vorträge und Versuche, Beiträge zur Literatur-Geschichte (A. Chuquet).—NO. 25. pere di Giosuè Carducci t [IV] (P. N.).—NO. 26. **Corvin, P. de**, Le Théâtre en Russie. (L. L.)—**Schwob, M. et Guleysse, G.**, Etude sur l'Argot français (E. Bourciez).—NO. 27. **Trautmann, K.**, Französische Schauspieler am bayrischen Hofe.—**Œuvres de J. de La Fontaine**, T. VI. (A. Delboulle).—**Picot, E.**, Catalogue du cabinet des livres de Chantilly (T. de L.).—NO. 28. **Schipper, J.**, Zur Kritik der Shakspeare-Bacon Frage (Ch. J.).—**Neri, A.**, Studi bibliografici e letterari (P. N.).—**Puymalgre, Comte de**, Jeanne d'Arc au théâtre 1439-1890 (T. de L.).—NO. 29. **Balzo, C. Del**, Poesie di mille autori intorno a Dante Alighieri. Vol. I. (P. de Nolhac).—**Geiger, L.**, Goethe-Jahrbuch. XI. Band (A. C.).—**Havet, L.**, La Simplification de l'orthographe (A. Delboulle).—**Devaux, A.**, De l'étude des Patois du Haut-Dauphiné (E. Bourciez).—NO. 30. **Cledat, L.**, Grammaire élémentaire; Livre du Maître (A. Delboulle).—**Brunel, L.**, La Nouvelle Héloïse et Mme d'Houdetot (F. Hémon).—**Grand-Carteret, J.**, J. J. Rousseau jugé par les Français d'aujourd'hui (L. Brunel).—NO. 31. **Bolte, J.**, Dedüdsche Schloemer, ein niederdeutsches Drama von Johannes Stricker, 1548 (A. Chuquet).—**Du Boys, E.**, Un Bourguignon et un Orléannais érudits du XVIIe siècle. Lettres inédites de B. de La Monnoye à Nicolas Thoynard de 1679 à 1697 (T. de L.).—**Dorémie, R.**, La Question du Tartuffe (R. P.).—NOS. 32-33. **Sweet, H.**, A Primer of Phonetics (V. Henry).—**Bobbio, G.**, Curiosità storica-letteraria del Secolo XVII. Due famose Mazarinades (T. de L.).—**Bertana, E.**, L'Arcadia della Scienza. Castone della Tore di Rezzonico (L. G. P.).—**Godet, Ph.**, Histoire littéraire de la Suisse française (A. Gazier).—**Lebalguc, Ch.**, La réforme orthographique et l'Académie française (L. Havet).—NOS. 34-35. Index lectionum quae in Universitate Friburgensi, etc. (1) Carmen francogallium 2. XIII,

cui inscribitur "Le lai de l'ombre" editum a J. Bédier; (2) G. Strelberg, de comparatinis Germanicis qui suffixo-*sz*-formantur, commentatio (L.).—**Lucas, H.**, Porraits et souvenirs littéraires (A. Delboulle).—**Le Goffe, Ch.**, Les Romanciers d'Aujourd'hui (L. Claretie).—NOS. 36-37. **Gherardi, A.**, Le lettere di Sancta Caterina de' Ricci (F. T. Perrons).—**Neve, F.**, La Renaissance des lettres et l'essor de l'érudition ancienne en Belgique (P. de Nolhac).—NO. 40. **Knust, H.**, Geschichte der Legenden der h. Katerina von Alexandrien und der h. Maria Aegyptiaca (Paul Lejay).—**Gelger, P. A.**, Sur quelques cas de labialisation en français.—**Wahlund, C.**, La philologie française au temps jadis (Ch. J.).

REVUE DES DEUX MONDES.—1er Juin. **Brunetiere, F.**, Les Romans de Mme de Staël.—15 Juin. **Bédier, J.**, Les Commencemens du Théâtre comique en France.—1er Juillet. **Bolssier, G.**, Le sixième Centenaire de l'Université de Montpellier.—**Brunetiere, F.**, Une nouvelle Théorie de la Responsabilité.—15 Juillet. **Sully, Prudhomme**, Examen du Discours sur les Passions de l'Amour.—**Montegut, E.**, La Duchesse et le Duc de Newcastle. II. Le Duc.—**Faguet, E.**, Guizot.—1er Aout. **Brunetiere, F.**, La philosophie de Molière.—15 Aout. **Fouillee, A.**, Les humanités classiques au point de vue national.—1er Septembre. **Bertrand, J.**, Blaise Pascal: les Provinciales.—**Haussonville M. le comte d'**, A propos d'un exemplaire des Maximes.—**Levy, Bruhl**, Les premiers romantiques allemands.—**Brunetiere, F.**, Critique et Roman.—15 Septembre. **Stapfer, P.**, Le Grand Classique du roman anglais, Henry Fielding.—1er Octobre. **Van Keymeulen L.**, Trois poètes flamands. **Valbert, G.**, Le comte de Chesterfield et ses lettres à son filleul. **Brunetiere, F.**, Revue littéraire: Alexandre Hardy et le théâtre français au commencement du XVIIe siècle.

REVUE BLEUE. NO. 21.—**Honey, J.**, La notion du péché dans la littérature russe.—NO. 22. **Filon, A.**, M. Ernest Legouvé.—**Maurel, A.**, Dans le monde des lettres, Poésie et Vaudeville.—NO. 23. **Hericourt, J.**, La Bête humaine de M. Zola et la physiologie du criminel.—**Le Roux, H.**, Chronique théâtrale; théâtre-Libre: les Revenants d'Ibsen.—**Filon, A.**, Chronique littéraire.—NO. 24. **Rod, E.**, Les idées morales du temps présent: M. Ernest Renan.—NO. 25. **Faguet, E.**, Psychologie d'un peuple: l'Allemagne depuis Leibniz.—**Filon, A.**, Courrier littéraire.—NO. 26. **Bouchor, M.**, Le Petit Théâtre des marionnettes.—**Quellien, N.**, La jeunesse de M. Renan.—**Filon, A.**, Courrier littéraire.—**Poltevin, A.**, La langue allemande et les mots français.—TOME 46. NO. 1. **Vallery, Radot**, Restif de la Bretonne, réformateur et précurseur.—**Parigot, H.**, Les femmes d'Emile Augier.—**Breal, M.**, Les dialectes et la langue française: chez les Félibres.—**Maurel, A.**, Dans le monde des lettres; la religion de la souffrance humaine.—NO. 2. **Kwiatkowski, I. de**, Adam Mickiewicz.—**Filon, A.**, Courrier littéraire.—NO. 3. **Filon, A.**, Courrier littéraire.—NO. 5. **Filon, A.**, Courrier littéraire.—NO. 6. Littérature russe: un grand duc poète.—**Filon, A.**, Courrier littéraire.



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